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The ART DIGEST

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The News - Magazine of Art



"ST. JOHN DISROBING AT THE JORDAN," BY DOMENICO VENEZIANO.

Florentine painting of the XVth Century in the Carl Hamilton Collection. Courtesy of the Newark Museum. (See article on page 10.)

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have become a directory of the art dealers
and antique dealers of the world. See index
on page 28.**THE ART DIGEST**

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Semi-Monthly AgainWith its 1st October number THE ART
DIGEST will resume publication as a semi-
monthly periodical. The art season will have
begun. It hopes to make an interesting an-
nouncement to its readers concerning changes
and plans looking to its betterment.**What They Say****An Educator's View—**"I would rather do without three Egyptian mum-
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ing my copies, for I am confident that with your care they would arrive some way, my Utopia would become black as night and I would thenceforward live in total darkness on learning how much was happening back here and me not able to return to it."—Seth M. Velsey, Indianapolis, Ind.

"Pleasant Moments"—

"I spend many pleasant moments with THE ART DIGEST. In one issue I read a single article which was very educational and is really worth a renewal."—M. J. Spriggs, Brooklyn, N. Y.

Encouraged—

"I surely do enjoy the magazine and I believe that since I've been reading it I'm beginning to feel all the more encouraged and gaining in the desire and fight for recognition as an artist."—Geo. Krupinsky, Youngstown, Oo.

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"I like exceedingly well your up to date magazine and would not be without it."—L. Grace Woodward, Forest Glen, Md.

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"Your fine magazine is certainly filling a long felt need and I congratulate you upon its excellency."—Mrs. R. Edson Doolittle, Brooklyn, N. Y.

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Not Found Elsewhere—

"THE ART DIGEST is well balanced, giving a wealth of information that is not found elsewhere."—Oscar Wells, Portland, Ore.

Recommended to Students—

"I speak often to my students at the Art Institute of the value of this little magazine, as it keeps one in touch with so much that is important and interesting in the art world."—Matilda Vander-Pool, Chicago.

"The Best We Have Had"—

"I think THE ART DIGEST is the best art publication we have had in this country and I hope you may succeed in getting it on a firm financial basis."—E. J. Read, Palmyra, N. Y.

"Links Art World Together"—

"After six months' trial I like the magazine as much as ever, for I appreciate what it does for an artist. THE ART DIGEST not only keeps the artist well informed what other artists are thinking and working out, which is a tremendous help, but links the art world together for the benefit of all. It is the only magazine of art that the painter really needs. Some other magazines are nice to have, but they don't give him what he ought to have or really wants."—Dorothy Aiden Haggood, Hartford, Conn.

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A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLD

European Editor
H. S. CHIOLKOWSKI
26, rue Jacob, Paris

Volume III

Hopewell, New Jersey, September, 1929

Number 20

A "Luxembourg"

At long last, America is to have that needed testing laboratory of new art, a "Luxembourg," which, like the one in Paris, will do what the Louvre and the Metropolitan will not do, and give the contemporary artist, whether he be "modernist" or conservative, a place in the sun where his clay, if it be real clay, can harden itself into lasting use.

The plan was announced by Frank Crowninshield, editor of *Vanity Fair*, who acts as secretary, in behalf of himself and six others. These six are Mrs. John D. Rockefeller, Jr., who is treasurer; A. Conger Goodyear, chairman; Miss Lizzie Bliss, Mrs. W. Murray Crane, Prof. Paul J. Sachs, and Mrs. Cornelius J. Sullivan.

There is enough money behind the project, if the private resources of its promoters be considered, to build much more munificently than did Kubla Khan in Xanadu. But far flung plans concerning the future have not been announced,—merely the basic idea, the name ("The Museum of Modern Art"), the fact that it will have temporary galleries in the Heckscher Building in Fifth Avenue, New York, and that its first exhibition will be held in October, to be followed by five or six major and perhaps a dozen minor shows in the first season.

Significant, particularly, is this part of the announcement: "For all of the museum's exhibitions the co-operation of other museums, private collectors, and dealers is warmly invited. Nothing in the museum will be for sale. It will function purely as an educational institution."

"It is not unreasonable to suppose that within ten years New York, with its vast wealth, its already magnificent private collections and its enthusiastic but not yet organized interest in modern art, could achieve perhaps the greatest modern museum in the world."

The Director of the new museum will be Alfred H. Barr, Jr., whose writings on modern art, and whose studies at Princeton, Harvard, the Fogg Museum and abroad, says the announcement, qualify him admirably for the post.

So important is this enterprise of Mr. Crowninshield, Mrs. Rockefeller, Miss Bliss and their associates that THE ART DIGEST gives space to these excerpts from the announcement:

"A group of American collectors and patrons of art have announced the establishment in New York City of what should become an important and permanent museum of modern art. Their immediate purpose is to hold, in a gallery on Fifth Avenue, some twenty exhibitions during the next two years. These exhibitions will include as complete a representation as may be possible of the great modern masters—American and European—from Cézanne to the present day. With the co-operation of artists, collectors

[Continued on page 15]

Did Its Beauty Cause Toledo to Ban This?



"Woman," by Ivan Le Lorraine Albright.

Ivan Le Lorraine Albright, Illinois painter, whose pictures have attracted much attention in the last two years because of their old master technique, would like to have been present and heard the comments from Toledo citizens which caused his "Woman" to be removed from the main gallery of the Toledo Museum within less than a week of the time it was hung in that city's Seventeenth Annual Exhibition of Selected Paintings by Contemporary American Artists, which closed on Aug. 25.

Mr. Albright does not feel very well about it, for his painting, a large one whose price is \$8,500, was sent by invitation. It appeared as No. 3 in the catalogue, along with 70 other pictures, all of which were invited by

the museum, and which included works by such well known artists as Horatio Walker, Van Deering Perrine, Gari Melchers, Ernest Lawson, Guy Pene Du Bois and Frank W. Benson.

The picture was not banished because of its modernism. Of this Mr. Albright is certain. The technique, in fact, is rather that of the primitives. The artist wonders if the citizens of Toledo found fault with his model's peculiar and individual style of beauty.

Death of Winthrop S. Scudder

Winthrop S. Scudder, for forty years art editor for the Houghton Mifflin Company, is dead. He was 83 years of age.

Western Critic Has a Fling at Experts and a Celebrated Law Suit



[Arthur Millier, art critic of the Los Angeles Times, who wrote the "Art Revue of 1929," republished in the August number of THE ART DIGEST, has written another Gilbertian sketch which he entitles "Capital 'A' Art Hires a Hall." Dealers and experts especially will relish it.]

The scene is a court of justice. Below the bench is a presumably old painting prominently displayed. The jury, consisting of a plumber, a corset salesman, a mother of twelve, a gent of no occupation known as Canned Heat Joe, a manicurist, a realtor, a lady evangelist, a show card writer, an ex-bartender, a pugilist, a retired shoe manufacturer and an Italian peanut vender, are seated in box at left.

In the center sit the clerk and court reporters. To their right is the plaintiff, Mr. Greatname, art collector, with his two lawyers, Twistem and Harrow. Next are seated the defendant, Baron Nomistake, the famous art dealer, and his lawyers, Gentle, Subtle and Rough. On the table are piled huge stacks of expensive art volumes, photographs and letters. Seventy witnesses, art experts to a man, are seated in the rear.

Above the bench is a bas-relief figure of Justice. Its head is lost in a horizontal cloud, black on the underside, silver above, which extends the width of the courtroom, out of which emerges the golden parapet of heaven, forming a sort of celestial balcony to the scene, on which sits a crowd of old masters, dangling their legs. Among them can be recognized Giotto, Fra Angelico, Botticelli and others to whom biographers have been kind.

Front center is a small mouth of hell emitting smoke. A bailiff is running excitedly about the stage. All are conversing.

Enter the Judge. All arise.

Bailiff (striking as many as he can reach on the head with a rubber mallet) sings:

The majesty of the State
Will endeavor to correlate
The weighty matters about to come before us.

Though lawyers gesticulate,
Puzzle and obfuscate,

We stick to the facts and don't let sentiment floor us.

Judge:

My friends, we're gathered here today
To present a truly remarkable play,
To decide if a man has the right to say
This painting is not by Angelico Shay.
Now jurors I earnestly beg and pray
From the evidence not for a second
You'll stray.

For no doubt in the heat of this epochal fray

These lawyers will blather and bleat and bray

And suggest their opponents lead lives too gay,

Seeking in every conceivable way
Your factual judgment to warp and sway.

But though you grow old and withered and gray,

The State will continue to pay and pay
And send in your meals on a restaurant tray

And lock you up nights where you've got to stay

Till a verdict you find in a year or a day.

All:

In a year and a day,

A year and a day,

He'll lock you up nights for a year and a day!

Judge sinks back gasping for breath and mops bald head with handkerchief.

Chorus of Sainted Old Masters Above:

What fun, what fun,

The trial's begun;

Once more there are visible

Signs that our risible

Muscles will run;

What fun, what fun,

Let our harp strings tarnish,

Our halos need varnish,

Our boredom is ended, the trial's begun.

A burst of smoke from the mouth of Hell as invisible naughty Old Masters sing:

The cruel-ty of biography

Condemned us to the flames.

They say we did this and this and that,
And jammed us down in the place we're at,

A treatment that's very high hat, hat hat,
And rough on our fam'ly names.

But though we burn as on spits we turn,

One thing we've all been able to learn,

When experts discuss us and make such a fuss 'f us

Our laughter is good for our pains!

Judge: Now let's get to work. Case for the plaintiff, Mr. Greatname.

Baron Nomistake, please take the stand.

I understand you are a dealer in paintings, Baron.

Nomistake: The world's greatest, your honor!

He sings:

I am the world's greatest dealer in art,

Old masters I own by the barrelful;

My prices make financiers stagger and smart,

But they finally take on a gall'ryful.

Who puts nice thick butter on art experts' bread?

Who buys expertises at so much a head?

(Ten per cent. on the sales price

For a nice glowing expertise

Should retain the good will of

Professor Von Doosensweiss),

But let us suppose that my rival, Herr

Schwein,

Has a Raphael on spec' with a client of mine

Who asks my advice—I just shrug and say "Fine!"

Worth at least half the price the

Schwein asks for it!"

The jury stirs.

Ex-Pugilist: Gee, dat sounds like a fixed fight.

Retired Shoe Manufacturer: Sound business methods, I'd call 'em.

Lady Evangelist: But surely those expertise fees are only little "love-offerings."



Lawyer Twistem: Baron Nomistake, do you contend that this picture is not the work of the revered master Angelico Shay?

Nomistake: I emphatically do!

Twistem: On what grounds?

Nomistake: Grounds, sir? On the strength of my name. I never make a mistake!

Angelico Shay (sitting aloft): Wish I could remember whether I painted it or not.

The sainted Masters rock the cloud with laughter and hearty ho-hos come up from the pit with a column of smoke.

Bailiff (laying about him with his rubber mallet): Cease smoking in the court!

Twistem: When did you first form this opinion, Baron?

Nomistake: Oh, yeahs and yeahs ago.

Twistem: Had you at this time seen this picture?

Nomistake: Oh, no, my deah fellow; that wouldn't be at all necessary!

Twistem: That will be all, Baron. Call Prof. Shortsight.

An aged art expert, wearing powerful spectacles, sees his way to the witness stand with difficulty and sits down.

Twistem: Prof. Shortsight, do you know this picture?

Shortsight: Perfectly.

Twistem: Who painted it?

Shortsight: The immortal Angelico Shay!

Twistem: Tell the court how you know that.

Shortsight: Well, your honor, Shay had a habit of coming in late on Saturday nights and painting, despite the fact that he was drunk.

Saint Peter (aloft): Shay, you old hypocrite, you never told me that when you came whining up to my gate.

Fresh outbursts of laughter from saints and damned. The saints start throwing down jasper peanut shells and the courtroom again fills with smoke, to the bailiff's consternation.

Shortsight (continuing): . . . and on these occasions he invariably gave that little twist of the brush which you will observe in the left ear lobe of the third angel from the right. That alone is certain proof that we have here a work by Angelico Shay.

The painting is solemnly carried round for the inspection of the jury.

Judge: But how do you come to know of this habit in an artist who lived twelve hundred years ago?

Shortsight: By deduction, your honor.

Ex-Bartender: A noble science. I used to practice it on the cash register at the old Stag.

Corset Salesman: Gosh, I hope this case hangs on till whalebone comes in again.

Canned Heat Joe (waking up): *Anusser liddel drink woulden'* . . .

Bailiff (swatting him): Silence in the court!

Lawyer Subtle (taking the witness): *And do you mean to tell us that every painting by Shay has this little brush twist in it?*

Shortsight: Absolutely, if it is genuine.

Subtle: But supposing he never touched it on Saturday night?

Shortsight: Impossible. He only painted at that time.

Subtle: Then what was he doing all the rest of the week?

Shortsight: Priming up for Saturday night, of course!

Shay (jumping off the cloud headforemost as Leonardo and Botticelli pull him back by the ankles): *Oh gorry, the dhirty liar. Let me at him!*

Bailiff: Order, you bums up there in the gallery!

Twistem: Call Sir O. U. Primitive!

A neatly dressed Englishman, with a chrysanthemum in his morning coat, takes the stand.

You are a specialist in the Irish-Italian masters of the fifth century, are you not?

Primitive: I am.

Twistem: Who would you say painted this picture?

Prim: I don't know, but certainly not Angelico Shay.

Harrow: I object!

Judge: Sustained.

Twistem: How do you determine the authenticity of a picture?

Prim: Do you mean at first or in the final analysis?

Twistem: In the final analysis.

Prim: Well—er—in the final analysis I resort to a sort of sixth sense!

The seventy art experts come forward, join hands and dance, singing:

We have a little sixth sense that we keep chained up at home

And we find it very useful when we're puzzled in the dome.

When a picture is contested

And its contents we've digested

If our brains remain congested

We let sixth sense loose to roam.

And it knows!

And it knows!

And it whispers "Little Otto, that's the work of old Giotto!"

So we write it down on paper and our bank deposit grows.

Bailiff (laying on with rubber mallet): Order in the court!

Twistem:

Your honor, ladies, gents,

With respect to my comments

They'll be brief.

You have heard friend Nomistake

Make an awful, awful break,

To his grief.

For he said it wasn't Shay's

Long before it met his gaze,

That's enuff!

We demand he reimburse

Mr. Greatname's rifled purse.

Do your stuff!

Harrow (coming slowly down before the jury and speaking in a quiet voice):

On a glowing spring morning of the year 1129 in the beautiful city of Dublin, the greatest artist who ever put brush to canvas—it is unnecessary for me to say that I refer to the immortal Angelico Shay—completed this masterpiece you see before you today.

Leonardo, Michelangelo, Giotto and Raphael simultaneously jump on Shay and

commence to beat him up, using at the same time distinctly uncelestial language. The furious face of Rembrandt emerges and emits five short words, intended for Shay's ear, which cannot be printed in a newspaper, but are sure-fire on any stage from Portland, Me., to Portland, Ore.

It was a Sabbath morning. Shay had been painting all night, having spent the week in pious preparation (as related by Prof. Shortsight) according to the dictates of his temperament. As he gazed at his work he knew that it was the greatest masterpiece of all time, and it was his fondest hope that it would be loved and admired by countless generations of men and women, eventually, when the last trumpet sounds, being carried aloft in the arms of no less a person than the archangel Gabriel himself, to be hung as the brightest star in the Heaven Museum of Fine Arts, where it would be safe from contamination by contemporary American painting.

But, ladies and gentlemen, can you not picture Shay, away back there in the dark ages, saying to himself that in the meantime he hoped his picture might make a fortune for several worthy art dealers and collectors and eventually find its way—at a resounding price that would do honor to his deathless name—into some middle-western American art museum, preferably one that bought the work of no artist until he was as completely decomposed as a ripe limburger cheese.

And this had been the happy fate of this incomparable masterpiece but for the malicious libel of Baron Nomistake, which lost my client, the worthy Mr. Greatname, a huge sum of money, deprived the people of Ox Cart Center of the elevating, cultivating influence of the world's greatest masterpiece (to say nothing of its publicity value) and has darkened the spotless name of the great Shay himself. In justice to all concerned you can only bring in one verdict. If you don't I may never be able to collect my fee. Ladies and gentlemen, the case is in your hands!

Pandemonium is let loose in the courtroom. The sainted Old Masters leap off the parapet and join hands with the damned who come up from the smoking pit pell-mell, prodded by a score of little devils armed with turning forks. The entire company breaks into song:

Oh Art in the twentieth century

Is a marvelous how-d'y-e-do,

It appeals to the lords and the peasantry

When it kicks up a hullabaloo.

We love to be told

Of the mountain of gold

That within a great masterpiece lurks.

But, oh, best of all is when Art hires

a hall

And the newspapers give it the works!

CURTAIN.

Big Flemish Show in 1930

The Flemish art exhibit which will form part of Antwerp's big Centenary Fair in 1930, when Belgium celebrates the hundredth anniversary of her independence, will attempt to outvie London's Flemish exposition of 1928. That show was limited to paintings. Antwerp's will not only include the old Flemish paintings, but also sculpture and tapestries.

The exhibition will be divided into five main sections: the first for paintings and tapestries, the second for sculptures, the third for furniture, the fourth for metal work, and the fifth for books.

Honolulu Painters



"Keikikane," by A. S. MacLeod.

Eleven Honolulu painters joined in an August exhibition at the galleries of S. and G. Gump at Waikiki—Charles W. Bartlett, Arthur W. Emerson, J. May Fraser, D. Howard Hitchcock, A. T. Manookian, A. S. MacLeod, Shirley Russell, W. Twigg-Smith, Madge Tennent, Lionel Walden and Anna M. Woodward.

Some of the features, according to C. F. Sessler, of the *Star-Bulletin*, were Mr. MacLeod's "Keikikane," a strongly simplified treatment of a Hawaiian boy seated in a cane field; two Chinese panels by C. W. Bartlett; Hawaiian types in pastel by Madge Tennent; and three brilliant arrangements of color and form, based on Hawaiian themes, by A. T. Manookian. D. Howard Hitchcock, dean of Hawaiian painters, showed two characteristic examples of his landscape work. Lionel Walden, the islands' foremost painter of marines, exhibited a seascape.

Shirley Russell's "Hollyhocks" seemed a departure from her earlier work, and a fortunate one, being perhaps the most effective painting she has yet done. Anna Woodward's two very conservative landscapes were full of color and Hawaiian atmosphere. May Fraser's "Sunflowers" was a striking floral piece. W. Twigg-Smith showed a study of goldenshower trees and Arthur W. Emerson a portrait of a girl.

Exit Romance?

French artists of modest means are being driven out of the famous Latin Quarter and other haunts in Paris by atmosphere-seeking tourists who are willing to pay higher rent. The nation has taken pity on their condition and proposes to provide them with quarters in a new art colony at Boulogne-sur-Seine, far from the attics and cafes of Montmartre and Montparnasse. The *New York Times* says:

"The new quarters will provide no attics or dilapidated old houses. The city plans to offer instead a spacious apartment with a studio, two bedrooms, a kitchenette and a tiled bath. Good ventilation, lighting and plumbing are all to be included in the modest rental of 5,000 francs, or about \$200, a year. The plan lacks only the sanction of the Ministry of Labor before work begins on this paradise for poor artists."

THE ART DIGEST's New York office will gladly help you locate a particular painting or sculpture. Address: THE ART DIGEST, 9 East 59th St.

Southern League's Annual Circuit Show Does Credit to Dixie



"Rt. Hon. Jacob Beavers," by Linley Munson Tonkin.



"Mardi Gras, Mobile," by Edmond C. de Celle.

The Seventh Circuit exhibition of the Southern States Art League, which was displayed during July and August in the Birmingham Public Library, and which will be kept on tour all season, is broadly representative of Southern art today. Artists from twelve states are among the 58 contributors.

THE ART DIGEST reproduces two pictures from the exhibition, Linley Munson Tonkin's portrait of "The Rt. Hon. Jacob

Beavers—Freed at 32," and "Mardi Gras, Mobile," by Edmond C. de Celle. Mrs. Tonkin depicts a shrewd kindly old darkey with humor in his eyes. Nowhere but in Mobile or in New Orleans could Mr. de Celle's picture have been located. It is a phantasmagoria of the New World carnival of float, torch and attendants.

Ellsworth Woodward, president of the League, has been trying, ever since the for-

mation of that body nine years ago in Charleston, to instill into young Southern artists the principle that "art begins at home," and that they can paint best that which they know best and have known all their lives. To this end, each year there is a prize offered for the best painting of a Southern subject. This year it was awarded to Clarence Millet of New Orleans for his "Antique Shop."

Switch!

Not much sooner than Los Angeles got a curator of art for its county-owned Museum of History, Science and Art, did it lose him. And now the job (a civil service one) will have to be filled all over again, and the radicals and conservatives in Los Angeles will begin their strife once more.

Ralph Morris, who had been assistant director of the Fine Arts Gallery at San Diego, was named curator of art at the Los Angeles Museum, as announced in the July number of THE ART DIGEST. He began his duties on August 1. Almost immediately came an offer from the Detroit Art Institute to make Mr. Morris its educational secretary. Since this is the kind of museum work Mr. Morris has specialized in, and since correlation of the work of the museum and the public schools already exists in Detroit and cannot immediately be put in effect in Los Angeles, he asked for his release. He will assume his duties in Detroit on Oct. 1.

The Los Angeles Museum, as its full title indicates, is devoted to "history, science and art." Its director is Dr. William Alanson Bryan. It never had a head of its art department, but under Dr. Bryan's general directorship, and with the aid of one of its trustees, William Preston Harrison, well known art collector, it has held several notable exhibitions in the last few years. A goodly proportion of these exhibitions were of modernist art; and since Los Angeles apparently is overwhelmingly conservative, there was much criticism, and two embittered factions were ready to face each other when the county board decided it was time to create the office of curator of art and

install a man who would assist Dr. Bryan and relieve him of some of his duties. A hot discussion followed in the newspapers. The county board chose Mr. Morris, from San Diego, a man who didn't give a tattered continental about contemporary art squabbles and whose hobby is educating people of all ages in existing art, on lines evolved by "art pedagogy."

And now Los Angeles is again confronted with the problem of whether to put in a man as curator who will keep modernism or banish it. Arthur Millier, conservative etcher but proponent of modernism in Southern California as art critic of the Los Angeles Times, said: "To turn our museum back to the days of Millet and Inness, to shut out the characteristic productions of advanced contemporaries—even if we do not even completely understand them—would be as childish as to ditch our automobiles for a horse-drawn buggy."

Perhaps the Los Angeles county board—a body of elective statesmen comparable to almost any American aldermanic council—can settle satisfactorily this difficult question in art politics.

English Portraitist Coming

Another English painter is coming to the United States to paint portraits of wealthy Americans. According to the newspapers, Gerald C. Hudson will arrive here next month. Recently he completed a three-quarter length portrait of the Prince of Wales, which the Prince praised very highly. It shows England's heir seated and wearing the uniform of the Welsh Guards. The picture is to be presented to the Honorable Artillery Company, of which regiment the artist is an officer.

900,000 Visitors

In point of attendance the exhibition of American sculpture being held at San Francisco is the most stupendous thing the world has ever seen in the way of an art exposition. The sightseers who visited the California Palace of the Legion of Honor on Sunday, Sept. 1, put the total attendance beyond 900,000. When the doors closed Saturday evening, Aug. 31, the figures stood at 882,559. On June 30 they were 555,946.

On Aug. 31 the exhibition was practically half over. It had lasted for the four months of May, June, July and August, and for the last three days of April. It had another four months to go—September, October, November and December. Already having made a world's record for a special art exhibition, it had a third of a year in which to accumulate a surplus attendance. It is possible that the figure may exceed 1,500,000 by Jan. 1.

Fifteen sales have already been made, and many other important transactions are under consideration, according to the director of the museum, Mrs. Cornelia B. Sage Quinton. If there are 50 sales and the attendance is 1,500,000, that will make one sale for every 30,000 visitors.

Synagogue Acquires a Deutsch

Boris Deutsch's "Talmudic Student" is to hang in the Congregation Emanu-El, San Francisco. Its purchase was made possible by the gift of the confirmation class of Congregation Emanu-El for 1929, together with donations from friends and well wishers of Mr. Deutsch. The painting will be placed in the Temple House.

Hardiman's Design for Haig Statue Causes Much Debate in London

Let Paul Manship beware how he mixes symbolism with realism in the equestrian statue of General Grant which he has been commissioned to create for the Grant Tomb in New York. He tends to the symbolic and to archaic stylization, and—

A. F. Hardiman's design for an equestrian statue of Lord Haig, to be placed in Whitehall, has aroused a storm in England. The newspapers have been swamped by hundreds of "letters to the editor," for the most part finding fault with the design and especially with the horse. Several artists, joining the debate, disagreed among themselves both as to the merits of the proposed statue and as to the aim of the art of sculpture in general.

Should a sculptured horse be a real horse, or a symbol?

"The hatred of nature shown by modern painters, sculptors, and art critics is a very curious phenomenon," wrote John Collier in the *London Times*. "The old masters used to pride themselves on their skill in representing nature: a skill that was carried to its farthest extent by the old Dutch painters of small domestic subjects. Oddly enough the critics who most strongly condemn representation in modern art are fulsome in their admiration of it when the painter is Vermeer or Terburg.

"It is this dread of representative art that makes an able sculptor like Mr. Hardiman consider it beneath his dignity to portray Lord Haig as he really was and induces him to misrepresent him and his horse, in order to symbolize—what? Apparently some conception of Lord Haig in the mind of the artist which is quite different from the memory of him cherished by those who knew him best.

"At any rate, Mr. Hardiman's statue resembles a human being and the horse resembles, although more remotely, an almost possible horse. In this the proposed memorial differs widely from the most applauded modern sculpture in which the figures do not resemble any possible living creatures."

Robert Lorimer wrote: "It is nonsense to say that a statue where the detail is accurate cannot be a work of art. Look at the recumbent effigies on medieval tombs. Every detail of costume or armor is the most faithful representation of the thing seen. Yet what dreams of beauty they are, that thrill you to the very marrow of your bones! If no one at the present day is fit to produce an equestrian statue of Haig that is a fine work of art and at the same time accurately represents the man and his horse, then we are artistically bankrupt."

A. A. Milne had this to say: "By all means let us, who follow any of the arts, protest grandly that we artists must, at all hazards, ignore the contemptible public; so, in a sense, we must; but we only look ridiculous if we do it in a public thoroughfare, at the public expense, from the top of a pedestal indelibly engraved by the Office of Works."

"Given the subject," wrote Francis Bacon, "if an artist produces a work of art, it is surely unimportant whether it represents that subject in form accurately or not; and, as a work of art is conducive to a higher state of mind, is it not more important that the greatness of Lord Haig should be thus embodied rather than in an exactly lifelike representation, which would convey to us no more than the numerous atrocities of that



Design for Haig Memorial by A. F. Hardiman.

conception which already abound in London?"

Charles Wheeler wrote: "Mr. Hardiman's noble work does not show Haig on parade, but it will stand to future generations as an embodiment of heroic leadership in a way which no mere likeness could possibly do. The power of design is there, and that is more than representation. He is giving us an epic, not a piece of journalistic description. Imagine if on a morning we should discover, in place of Le Sueur's magnificent equestrian, a life-like statue of Charles I on a Tussaud-like cast of a horse standing on Wren's lovely pedestal at the top of Whitehall."

The *London Times* in an editorial said: "It is vain to talk of the highly specialized art of sculpture and the incompetence of the public to express an opinion on any production of that art. When sculpture is wholly imaginative or symbolical, the public is for the most part content to hope, with a growl, indeed, or a laugh—that future ages will see

beauty that is hidden from the present. But Mr. Hardiman's design is not wholly imaginative or symbolical. It is a very untruthful likeness of a real and much-loved man; and it is a powerful expression of the very spirit which Haig and his soldiers fought to suppress. The public has the right and the competence to give its opinion; and its opinion is that the Office of Works had better try again."

"It may be agreed at once," said the *Sunday Times* editorially, "that art and realism bear no inevitable relationship—an artist is concerned to express himself, not to copy a photograph—but in this particular instance, as Mr. A. A. Milne sensibly reminds us, the artist can hardly be said to be concerned purely and simply with art and self-expression; he is commissioned to produce a public statue of a public man, to be paid for by the public; he may therefore legitimately make concession to what is known as popular taste. Popular taste desires a statue of Lord Haig which it can recognize as the Lord Haig it knew and admired."

Cologne Art Movement

In Cologne the Wallraf-Richartz Society, the Museum Association, the Arts and Crafts Association and other art bodies have combined to form a strong Cologne Art Association. This union will enlarge the scope and co-ordinate the activities of art in Cologne.

In October the newly organized association will sponsor an important exhibition of Renaissance and Baroque art, under the direction of Prof. Albert Erick Brinkmann and Dr. Witte.

Another Portland Vase

A terra cotta vase, the exact duplicate in size and decoration of the famous Portland vase, has been found at Foix, near Toulouse. The discovery was made when the Marquis de Narbonne put his art collection up for auction.

Practically the only difference between the two is that the Foix vase is absolutely intact, while the Portland one has been skillfully repaired after being shattered by a maniac. French experts think that this new vase and not the British may be the original.

Prize Winners of Carnegie International to Be Picked on Sept. 24



Leon Kroll



Guy Pène du Bois.



Maurice Sterne

The machinery for the 28th Carnegie International now grinds fast. The American Committee of Selection has already met in New York to pass upon the works submitted from the East, and will convene in Pittsburgh on Sept. 23 to judge the pictures from the West. On the following day the jury

of awards will meet and apportion the prizes. The American Committee of Selection is composed of Maurice Sterne, Leon Kroll, Charles Hopkinson, Felice Waldo Howell and Guy Pène du Bois. The jury of awards is composed of the first three of these, together with Wladislaw Jarocki of Poland,

Dunoyer de Segonzac of France and Vivian Forbes of England. Conservatives in art will say that the jury looks distinctly radical.

The exhibition will open on Oct. 17 and end on Dec. 8. Afterwards the foreign section of the display, together with all the prize winning works, will be shown at the Cleveland and St. Louis museums.

A "Saks Gallery"

The sculpture of Alexander Archipenko provides the first of a series of one-man exhibitions to be offered during the coming season by the Saks Fifth Avenue store, New York. The exhibition opened on Sept. 16, in the newly built gallery on the fifth floor. Twenty-two works were selected by Mr. Archipenko for the exhibition. Several media are represented, including gilded and silvered bronze, bronze patined in different ways and a few examples of the artist's ceramics.

Coincident with his exhibition in the department store, Archipenko enters a new sphere of applied art, that of window decoration. He has designed and constructed the backgrounds for six show windows on the Fifth Avenue side of Saks. Having already elaborately borne out his theories of modern art applied to modern life in his machine, Archipentura, which attracted much interest last season when it was exhibited at the Anderson Galleries, Archipenko is enthusiastic over the possibilities offered by this simpler and more practical field of modern art. Heretofore, he points out, window decoration took the form either of pure ornamentation or the imitation of interiors. In his designs Archipenko has evolved a new form, which he describes as a "decorative structure employing rhythmic architectural motifs."

The exhibition will probably be the only collected showing of Archipenko's work in New York this winter, since he has been invited to exhibit in various cities throughout the country.

Bombay Art Educator Dead

Cecil Lawrence Burns, for many years principal of the Bombay School of Art, died in London at the age of 66. Under the two decades of his direction the school grew in scope and influence. He founded the archi-

tectural school and the pottery department and in this way made the institution an effective instrument in the promotion of artistic development in the native industries of decorative textiles and ornamental metal work.

For the Public

Ralph M. Pearson, etcher and writer on art, will deliver a series of 12 lectures on "Pictorial Analysis" this fall at the New School for Social Research, New York city. He will also conduct a design workshop and research classes for advanced students.

These talks will deal with the creative and design content of pictures and sculpture of all periods from primitive to modern. They are intended to define clearly modern and academic art design, the function and utility of pictorial design, three-dimensional design, creative contrasted with imitative work and the use of modern art. As the course proceeds students will be asked to present for group analysis pictures or designs which bear upon their individual problems.

A new adventure in contemporary art will be a design workshop, with lay and professional divisions, in which a student may work creatively in any medium of his choice. The purpose of the shop will be to stimulate individuality, and suggestion; and criticism will be given only on request.

Research classes for advanced students will cover creative design in special fields, such as textiles, furniture, prints and the application of art to industry.

A Carlyle for Ecclefechan

A statue in memory of Thomas Carlyle has been unveiled at Ecclefechan, the place of his birth. It is a copy of the one on the Chelsea embankment by Sir J. Edgar Boehm, Victorian sculptor. Carlyle's nephew, Alexander Carlyle, is the donor.

Dana's Successor

Miss Beatrice Winsor, formerly assistant director of the Newark Museum, has been appointed acting director to succeed the late John Cotton Dana. She had previously been named successor to Mr. Dana as librarian of the Newark Public Library. Miss Winsor is the daughter of Henry J. Winsor, one time consul general in Coburg, Germany.

"Miss Winsor knows all of Mr. Dana's ambitions," said a statement of the trustees. "She has seen the commencement of his quarter of a century of work for the people of Newark. She has carried out the details of much of it for him. Through all the years of Miss Winsor's service she has paralleled Mr. Dana's ability to command loyal service."

Austere

It is a far cry from Jacob Epstein, whose "Day" occupied the cover of the August number of *THE ART DIGEST*, to XVth century Florence, where beauty was seen through the bright young eyes of the Renaissance. "St. John Disrobing at the Jordan," the austere work on this month's cover, was painted by Domenico Veneziano, and is part of the Carl Hamilton collection of Italian old masters which was loaned to the Newark Museum for the summer.

This painting is one of the five small panels of an altarpiece. The others are in the Fitz William Museum of Cambridge University, the Kaiser Friedrich Museum, and in Rome.

Herter to Decorate Theatre

Albert Herter, mural painter, has been commissioned to decorate the New Columbia Theatre in San Francisco. The decorations will include two huge murals, each fifteen by forty feet, "Illusion" and "Romance," to be placed on the side walls near the stage.

Painting in Marble

Oliver P. Bernard, designer of the Corner House, Oxford Street, London, has brought out something entirely new in mural art. He has decorated the cafes and shops which occupy the ground floor of that building with what he calls "scene painting with marble." Mountains, lakes, trees and sky are represented on the walls by masses of self-colored marble which have been selected and arranged in such a way as to build up the scenes in either perspective or flat silhouette.

The *Christian Science Monitor* says: "The primary object of the interior work in these combined cafes and shops is to produce mural decorations in the permanent form of marble. This institutes, for what is thought to be the first time in architectural decoration, the idea of using marble instead of pigment or non-permanent material for pictorial or conventional representation of landscape and other natural forms in decoration. Broadly speaking, this is the first building to demonstrate that the colors and textures of various marbles lend themselves to pictorial composition.

"The quarries of many countries were searched for suitable marbles, some rare and others of ordinary standards. The choice of blocks is the most difficult step in all marble work and requires considerable judgment and experience. The designs were cartooned, the blocks selected and sawed, slabs picked and outlined by the designer, then cut and mounted by the contractor on sheets of granite, ready for fixing on the premises.

"It will be easily understood that this new

way of using marble is not an ordinary marble mason's job, but requires taste and skill in other directions; it is easy and expensive to spoil a marble picture either through lack of judgment when selecting a block of marble for sawing, or in arranging the colors and textures of masses to represent different details and characteristics. This new method is not like marble mosaic in which very small pieces of marble can be controlled and made into mere mechanical pictures in miniature. This is practically scene painting by means of marble. In public buildings where permanency is important, it is ultimately economical and offers interesting possibilities in the field of mural decoration."

Babylonian Treasures

Rare works and objects of art collected by the late Dr. Herman Vollrath Hilprecht in Babylonia and the Orient have come into the permanent possession of the city of Philadelphia and the University of Pennsylvania in accordance with his wishes. The boundary stone of Nebuchadnezzar I and two bronze heads from Fara were given to the Babylonian Museum of the university.

The gifts to the city include inscribed Assyrian and Babylonian bricks, a collection of Babylonian seal cylinders, weights, seal impressions, rings, ancient tablets and many ornamental pieces from the Orient. They will be housed in the new Philadelphia Art Museum at the head of the Parkway.

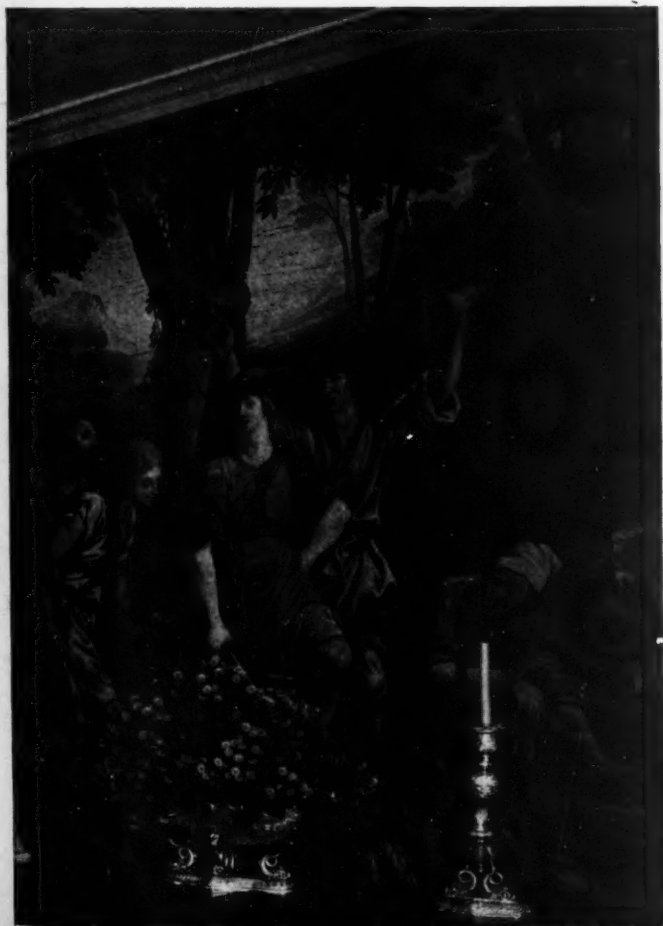
Dr. Hilprecht was at one time head of the department of Assyriology, Semitic philology and archaeology at the university.

To Cincinnati

Mrs. Walter H. Siple has resigned as curator of decorative arts at the Worcester Art Museum and will go to Cincinnati, Ohio, where her husband has been made director of the Cincinnati Museum and of the Cincinnati Art Academy. Mr. Siple, who has been assistant director of the Fogg Art Museum of Harvard University, will assume his new duties on Nov. 1. He will also be curator of the Charles P. Taft Collection and professor of fine arts in the University of Cincinnati. The city has recently raised an endowment of several million dollars to be used for the purpose of promoting art, and plans are under way for the further development of Cincinnati as an art center.

Mrs. Siple, then Miss Ella I. Simons, became a member of the staff of the Worcester Art Museum in 1916. She served as assistant in the educational department for two years and then became head of that department. In 1922 she was made curator of decorative arts and since that time has been in charge of the installation of the museum galleries, has edited the museum's *Bulletin* and written regularly for it, and has arranged frequent transient exhibitions. She has lectured extensively at the Worcester Museum, and at the Museum of Fine Arts in Boston, and has conducted courses in Boston and Worcester for the Massachusetts Division of University Extension.

For the past three years Mrs. Siple has been American correspondent for the *Burlington Magazine* in London. She plans to devote more time in the future to writing and research.



STOLEN!

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Design in the West

"San Francisco is comparatively small as a manufacturing center, yet the second Decorative Arts Exhibition, which was held at the Women's City Club last spring, brought out a surprising number of really fine things which most of us did not even suspect were being produced locally," says Junius Cravens in the San Francisco *Argonaut*. "Some of our tiles, for instance, are second to none in the entire world. But the Decorative Arts Exhibition has, after but two efforts, already become an annual institution, and its third exhibition, which is to be held next April, will no doubt be proof positive that the principle work of the artist of the coming generation will lie in applied design.

"This may be a creative age, but it is also primarily a commercial age—the machine age. Since the manufacturer does not know what is good, artistically, and what is not, it behooves the artists and designers to get together and show him what is what, and the Decorative Arts Exhibition gives them this opportunity. Since the artist is turning so generally to commercialism, it is up to him to lead the way, else art will perish entirely from the face of the earth.

"To say that manufacturers and commercial dealers are ignorant of the best artistic standards is, of course, a generalization. There are always plenty of exceptions to all rules. We call to mind such an exception in the person of a representative of a prominent eastern firm who visited San Francisco last year, and who gave a luncheon talk at a local commercial club.

"He said that when he arrives in a city with which he is more or less unfamiliar, the first thing he looks for is the art it is producing, for the art produced in any community stamps its character more unmis-

takably upon it than does any other one activity. He was the exception to the rule, certainly, but his kind must increase in time if the artists and designers stick by their guns. Time passes rapidly."

Offer Arouses England

A letter of Raymond Henniker-Heaton, former director of the Worcester Art Museum and now art advisor of that institution in Europe, to the Dean of Westminster Abbey, which has to be removed because of alterations, has aroused considerable feeling in England. The *Daily Telegraph* says:

"The sale of any part of the Abbey would be intensely repugnant to the English people. It is true that one of the stones of St. Paul's went some time ago to the School of Journalism at the University of Missouri, but that was a gift and a gesture of friendliness. There is no comparison between the two cases. If the window has to be removed, it is more reasonable that it be made a gift, on the condition it was to be built into some religious edifice."

Wins Beaux Arts Fellowship

J. D. Murphy of the Massachusetts Institute of Technology has been awarded the 22nd Paris prize of the Society of Beaux Arts Architects in the national competition in architecture. It carries with it an award of \$3,000 and the privilege of studying 2½ years in Paris. The subject for the competition this year was "A Memorial to the Spirit of the West."

Her First Exhibition at 70

Alma Glasgow White is holding an exhibition of paintings at the East West Gallery, San Francisco. Mrs. White is 70 years old and as she told Emilie S. Weinberg, president of the San Francisco Society of Women Artists, "has never exhibited before, just working to leave something worth while to the world after she has gone."

Scandinavian American Show

One of the earliest exhibitions of the New York season will be the third show of the Society of Scandinavian American Artists at the Art Center, 65 East 56th St.

Lulworth Burns

Lulworth Castle, the old XVth century English mansion which sheltered many literary and art treasures, including the Luttrell Psalter, has been destroyed by fire. It was built in 1588 and had been in the possession of the Weld family ever since.

Masses of art treasures were hurled from the windows and indiscriminately piled on the lawn. In this way most of them were saved. The greatest loss was the destruction of the beautifully decorated ceilings, dating back to 1770. The canopied bed in which King George III slept was burned.

A Campaign Against Rivera

Diego Rivera, noted Mexican artist, according to the *Associated Press*, is "charged with various offenses" in Mexico City, ranging from plotting to embarrass the government to "desecrating" public buildings which he was employed by the government to decorate. Rivera's critics say he has shown a decided tendency towards communism and has covered the public buildings with paintings that are very shocking to the conservative tastes of certain classes.

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"Magnificent"

Readers of the July number of THE ART DIGEST read of the opening of the Medici Museum in Florence, in which thousands of relics of that terrible strong-handed family which ruled the Renaissance capital of art, and hundreds of precious works that belonged to its members, are to be exhibited forevermore in the palace in which lived Lorenzo the Magnificent (1448-1492), who was the greatest "art patron" of all history. It was mentioned that in this museum one of the objects that attracted most attention was the death mask of the Magnificent One himself.

A book has now been published, "Undying Faces: A Collection of Death Masks," by Ernst Benkard, with a note by Georg Kolbe, which has been translated from the German and published by Leonard and Virginia Woolf, the Hogarth Press, London, at 30s. the copy. It contains 112 plates, and one of them shows the death mask of the Magnificent One.

At first glance, Lorenzo looks like a hard-boiled "doughboy" out of the trenches, or, maybe, Captain Flagg in "What Price Glory" (put to sleep by Sergeant Quirt). He was the sort of strong character to found a family in sanguine surroundings. If the accident of birth had brought him into the XXth century he might have filled Mussolini's shoes, or he might have upheld personal liberty (for a profit) as a "king of bootleggers" in New York. [Kings of bootleg dynasties in Chicago and Detroit may get into trouble, but who knows the name of the man "higher up" in New York and the nation?]

Like any other captain of industry (and the Medicis were just that), or king of bootleggers, Lorenzo wanted to be surrounded by the finest things on earth. And he had brains enough to know that the finest things on earth are produced by artists. He became a patron of the arts—and he didn't stop half-way, and he didn't mean maybe. Glory to Lorenzo!

Originally death masks were part of the mummery that pertained to the burial of royalty. To quote from Herr Benkard's book, "it was one of the most important duties of the *maitre et valet de chambre du Roy* to make a life-size wicker puppet resembling the figure of the dead king, to clothe it first in a shirt of Dutch linen, then in silken garments, and lastly to array it in the ermine-trimmed coronation robe of the French kings. A final touch of lifelike reality was given to the puppet by the addition of wax hands, whilst the king's head, carefully modeled in wax, gazed forth from the neck of the garments. Casts of the face



Death Mask of Lorenzo.

and hands were taken from the corpse, and from these moulds the corresponding parts of the puppet were modeled; and here we may observe that real hair and a real beard were attached to the wax mask, so that the effigies, as it was officially called, can only be compared with a waxwork figure. This comparison is none too strong, for the face of the effigies was not that of the dead; the eyelids were raised, eyes painted or inserted, the rigidity of the death mask softened, and every effort made to reproduce the expression of the deceased in his lifetime.

"And now, whereas the corpse had long been laid in the closed coffin, this image of a king was crowned, and its hands were folded over the breast; models of the royal sceptre and the *Main de Justice* were laid to the right and left of its head on cushions of cloth of gold. It lay in state about a week in the *Salle d'honneur*, the first station in the prolonged funeral ceremonies usual at the French court."

Defends "Cornaro Family"

In a letter to the London *Times*, Lionello Venturi, noted Italian art historian, discusses Titian's "Cornaro Family," which was recently acquired for the National Gallery. He writes:

"I have heard mutterings of disapproval at its acquisition and have read criticisms, more or less openly unfavorable and always with their point directed against its state of preservation. Now, a picture's state of preservation is, or ought to be, a question of fact, and not a matter of opinion. One who has studied the old masters and has had an opportunity to examine a picture in a good light can determine exactly the extent of any restorations, even without the help of X-rays. After such careful examination of this picture, I am convinced that its condition is exceptionally good. The restorations are very restricted in their extent. They do not affect the principal parts of the picture, and where they do not occur the old painting retains even its glazes, without having suffered the least rubbing, or, as the French say, becoming *usée*. This is the feature, always rare, but especially so in the case of Titian, that gives the picture its remarkable vivacity, impressive relief and free contrasts of light and shade."



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Academy Sales

Figures on the attendance and sales of the Royal Academy exhibition in London are now available. This summer fewer people viewed the Academy than last, the majority of the visitors being Americans. Of more than 200 etchings shown, 92 were sold. The water colors had about the same selling percentage. Flower pictures, pastoral scenes and seascapes seemed to be favored.

"The Mound," a landscape with cows by Arnesby Brown, brought the highest price of any picture in the show, \$3,200. The smallest price was \$7.50 for a water color. The Academy paid \$1,700 for Mrs. Annie Swynnerton's oil-painting, "The Convalescent," under the terms of the Chantrey bequest. Joan Manning Sanders also got \$1,700 for her "Concertina Players."

Sir David Murray, veteran Academician, sold several paintings. "An Anxious Moment," by Lady Helena Gleichen, the King's cousin, brought \$1,250. George Belcher's three pictures, each entitled "Still Life," were sold, two for \$1,050 and one for \$1,575.

"Londoners don't seem to take much interest in the Academy," said an attendant to a writer for the *Sunday Times*. "We had a great many Americans, but none of them stayed very long. They just rushed through the rooms and out again as if they had to catch the first boat back to New York."

The advertising volumes of THE ART DIGEST have become a directory of the art and antique dealers of the world. See list on page 28.

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A Unique Contest

The Oakland Art League held a no-jury show that was unique in the fact that both the public and the artists were given a chance to select the winning pictures. Ballots were taken until the closing day. The voting was on a ratio of 1, 2, 4: the vote of the casual visitor counting 1; the vote of those who paint, but whose work has not been recognized, 2; and the vote of an artist whose work has been accepted by a jury of recognized standing during the last three years, 4.

Florence Wieben Lehre in the *Oakland Tribune* said: "It reveals to the interested observer many an artist in embarrassed nakedness. . . . At any rate, the only alibi left is the possibility that the artists' friends failed to attend the exhibition and to vote right. There is no other 'out' with the present voting system."

A surprising result of the show was that the public apparently preferred the modern art while the artists were more academic than they claim to be. Both groups favored a compromise and neither could tolerate the extremes of the conservative or the radical. The five most popular paintings in their order were:

"Nude," by William H. Clapp; "Squatters' Mansion," by Paul A. Schmitt; "In the Cove," by Seiden Connor Gile; "Past Glory," by Jeannette Maxfield Lewis; "Italian Table," by Paul A. Schmitt.

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AT LEFT: "The Terrace," by Ernest Peixotto, A. N. A., whose exhibition will be shown here in October.

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An Editor's Picture



"Two Girls," by Marie Laurencin.

Frank Crowninshield, editor of *Vanity Fair*, who is secretary of the committee which has launched the Museum of Modern Art in New York, has just bought one of Marie Laurencin's best known canvases, "Two Girls." The picture, which was formerly in the Quinn collection, was acquired from the Reinhardt Galleries, of New York. The fact that an editor is seldom able to buy what he wants helps lift the transaction into the realm of the extraordinary.

American Art for Sweden

It is announced that the American-Scandinavian Foundation and the American Federation of Art will co-operate in organizing an exhibition of American art to be held next March in the Royal Academy, Stockholm.

Quinn a Suicide

Edmond T. Quinn, one of the best known of American sculptors, whose attempt to poison himself on May 10 was thwarted by medical treatment, threw himself into the Hudson River on Sept. 9 and his body was found three days later. He was 60 years old. His wife and associates said he was suffering from melancholia, and that his act was the culmination of a long period of despondency.

The previous attempt was made with oxalic acid mixed with whisky, which acted as a temporary antidote. After mixing what he thought was a cocktail of death, he telephoned to the police. "I am going to commit suicide," he said. "I don't want my wife to find my body in the house when she wakes up. Please send some one to take it away." He left the doors open for the police. When they arrived he was unconscious. Quick work at a hospital saved him. When he recovered he expressed himself as glad his attempt had failed.

Mr. Quinn at the time of his death was working on a statue of Henry Clay, commissioned by Venezuela. He was an academic artist, and was described by one critic as a "sternly truthful portraitist." Among his notable works are the bust of Edgar Allan Poe in Poe Park, the figure of Edwin Booth as Hamlet in Gramercy Park, the Victor Herbert bust in Central Park, and the figures in the battle monument at King's Mountain, S. C. Trained at the Pennsylvania Academy of Fine Arts, he studied under Thomas Eakin, and afterwards in Paris.

Alton Packard Is Dead

Alton Packard, artist, cartoonist, musician, and lecturer, died in Oklahoma City, aged 59 years. He studied drawing at the Minneapolis Art School and established a reputation in the '90s as a cartoonist and artist for the *Minneapolis Journal*, the *Chicago Times*, the *Dayton Herald* and the *Chicago Saturday Blade*. He was on the faculty of the Federal Schools at Minneapolis.

M. B. Medary, Architect, Dead

Milton B. Medary, noted architect, is dead at the age of 56. Mr. Medary designed the Valley Forge Memorial Chapel, the Pennsylvania Athletic Club, the Fidelity Mutual Life Insurance building in Philadelphia, and various other structures.

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A "Luxembourg"

[Continued from page 5]

and dealers (which can safely be counted on) the committee believe that there can be obtained for their exhibitions, paintings, sculptures, drawings, lithographs and etchings of the first order.

"Their ultimate purpose will be to acquire, from time to time (either by gift or by purchase), a collection of the best modern works of art. The possibilities of The Museum of Modern Art are so varied and so great that it has seemed unwise to the organizers to lay down too definite a program for it beyond the present one of a series of frequently recurring exhibitions during a period of at least two years.

"All over the world the rising tide of interest in modern movements in art has found expression, not only in private collections, but also in the formation of public galleries created for the specific purpose of exhibiting permanent as well as temporary collections of modern art.

"Nowhere has this tide of interest been more manifest than in New York. But New York alone, among the great capitals of the world, lacks a public gallery where the works of the founders and masters of the modern schools can today be seen. . . .

"For the last dozen years New York's great museum—the Metropolitan—has often been criticized because it did not add the works of the leading 'modernists' to its collections. Nevertheless the Metropolitan's policy is reasonable and, probably, wise. The Metropolitan, as a great museum, may justly take the stand that it wishes to acquire only those works of art which seem certainly and permanently valuable. It can well afford to wait until the present shall become the past, until time, that nearly infallible critic, shall have eliminated the probability of error. But the public interested in modern art does not wish to wait. Nor can it depend upon the occasional generosity of collectors and dealers to give it more than a haphazard impression of what has developed in the last half century.

"Experience has shown that the best way of giving to modern art a fair presentation is to establish a gallery devoted frankly to the works of artists who most truly reflect the taste, feeling and tendencies of the day. The Louvre, the National Gallery of England and the Kaiser Friedrich Museum, to mention only three national museums, follow a policy similar to that of our Metropolitan. But they are comparatively free of criticism because there are in Paris, London and Berlin—in addition to and distinct from these great historical collections—museums devoted entirely to the exhibition of modern art. There can be no rivalry between these institutions because they supplement each other and are at times in close co-operation.

"The Luxembourg, for instance, exhibits most of the French national accumulation of modern art, a collection which is in a state of continual transformation. Theoretically all works of art in the Luxembourg are tentatively exhibited. Ten years after the artist's death they may go to the Louvre; they

may be relegated to provincial galleries or they may be forgotten in storage. In this way the Louvre is saved the embarrassment of extending its august sanction to the work of living men. At the same time it is possible for the Luxembourg to buy and show the best works of living men while they are still the subject of popular interest and controversy and before death sends the prices of their works beyond the range even of national institutions. . . .

"New York, if fully awakened, would be able in a few years to create a public collection of modern art which would place her at least on a par with Paris, Berlin and London.

"The Museum of Modern Art would in no way conflict with the Metropolitan Museum of Art, but would seek rather to establish a relationship to it like that of the Luxembourg to the Louvre. It would have many functions. First of all it would attempt to establish a very fine collection of the immediate ancestors, American and European, of the modern movement; artists whose paintings are still too controversial for universal acceptance. This collection would be formed by gifts, bequests, purchase and perhaps by semi-permanent loans.

Other galleries of the Museum might display carefully chosen permanent collections of the most important living masters, especially those of France and the United States, though eventually there should be representative groups from England, Germany, Italy, Mexico and other countries. Through such collections American students and artists and the general public could gain a consistent idea of what is going on in America and the rest of the world—an important step in

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contemporary art education. Likewise, and this is also very important, visiting foreigners could be shown a collection which would fairly represent *our own* accomplishment in painting and sculpture. This is quite impossible at the present time."

Nearly all the New York newspapers devoted editorials to the subject. The *Herald Tribune* said: "New York has long needed just such an institution. But it has not needed it only for artists wearing the modernistic label. The Luxembourg, it must be remembered, has never been the propagandist for a specific movement. If it has sheltered the Caillebotte collection of Impressionists it has also sheltered types from the Salon. Our latest artistic benefactors would do well to remember this."

"On the other hand, even if the exhibitions and acquisitions turn out to be chiefly representative of the left wing, an admirable purpose will be served. It will, after all, put that wing to the acid test. Isolated as through the decisive processes of the laboratory, the modernists, to vary the figure, will get their place in the sun and will show whether or not they can stand up under the ruthless heat of public opinion. Their works will have every advantage that presentation under sympathetic auspices can give them, removed, in a measure, from ordinary controversial conditions. The museum will subject its exhibitors to a certain ordeal to be imposed in hardly any other way so disinterested and so dignified."

Mr. Belmont's Galleries

New York art galleries are expanding. The Belmont Galleries, formerly of 137 East 57th St., have just occupied much larger quarters at 576 Madison Ave., where permanent exhibitions of old masters will be held. The first exhibition will consist of rare works of art which Mr. Belmont obtained this summer from a European collection.

The Belmont Galleries are unique, inasmuch as they have for proprietor and guiding genius an American painter of note, I. J. Belmont, whose interpretations on canvas of various musical compositions were the subject of columns and pages of criticism last season when they made a tour of American art centers.

New Home for Weston Galleries

The Weston Art Galleries, New York, formerly at 644 Madison Ave., are removing to larger quarters at 206 West 59th St. (Central Park South), and will open on Sept. 25 with an exhibition of paintings from the XIVth century to the XXth.

Leger Galleries Will Reopen

The New York galleries of J. Leger & Son, at 696 Fifth Ave., will reopen on Sept. 25, with Mr. Sidney Leger in charge. The firm, which specializes in old masters, has galleries in London and Brussels.

Art Galleries Move

The galleries of Robert Hyman & Son have removed from 715 Lexington Ave. to larger quarters at 653 Lexington Ave. Mr. Hyman has returned from Europe with a large collection of old masters.

The Milam Galleries

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"Set Free"

The thirteen paintings of D. H. Lawrence, which were seized by the London police on a charge of obscenity, July 5, have been returned either to the artist or the purchasers. The pictures while on exhibition at the Warren Galleries were criticized as scandalous by certain critics.

Herbert Muskett, representing the police at the hearing, spoke of the pictures as "gross, coarse, hideous and unlovely from any esthetic or artistic point of view, and in their nature obscene."

Will Model Frances Willard

Lorado Taft has been commissioned by the Women's Christian Temperance Union to design a bas relief memorial for Frances Willard to be placed in the State Capitol at Indianapolis. Mr. Taft modeled from life the bust of Miss Willard in the Hall of Fame, New York City. From his clay model the sculptor will design a profile in bas relief.

Death of California Painter

Elmer Wachtel, whose landscapes are in many California collections, died in Mexico while on a sketching tour. His favorite themes were the brown hills and boulder strewn stream beds of California, where he had resided for 40 years.

An Ancient Mask



Chinese Mask, Han (?) Dynasty

The Detroit Institute of Arts has enriched its Asiatic art collection by the purchase of a rare Chinese mask from Ralph M. Chait, of New York. It is made of pure copper, apparently cast, with the eyebrows engraved, and is almost completely covered with green patina. In height and width the piece is

about life size, but the total depth is only a little over an inch.

The new acquisition may be of the Han dynasty (206 B. C.—220 A. D.), to which period the very few masks of this type are attributed, although the elongated earlobes usually associated with Buddhism and the realistic subtlety of the modeling with its remarkable foreshortening effect suggest the possibility of an origin in the T'ang dynasty (618—906).

The exact use of these masks is in some doubt, but they seem to be of a mortuary nature and possible portraits. It is impossible that they should have been death masks, as their low relief and subtle modeling are clearly the result of artistic creation.

Roerich Museum to Reopen

The Roerich Museum will be reopened in its new twenty-four-story edifice at 310 Riverside Drive, New York, with a reception on Tuesday evening, Sept. 17. The event will also celebrate the fortieth year of the activity of Nicholas Roerich, artist, philosopher and publicist. "For forty years," says the letter of invitation, signed by Louis L. Horch, president of the museum, "the constantly ascending creative work of Roerich has brought him to a summit of international understanding. He has reached innumerable hearts in various countries, fulfilling his constant striving for evolution and peace."

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Free Entrance

Mussolini's decision to abolish all entrance fees into state galleries and museums is another example of Il Duce's way of doing things. Recently it was announced in Parliament that he intended to reduce the fees back to those charged in 1926. But evidently Il Duce decided that what was worth doing was worth doing well. His total remission of entrance fees will cost the Government between \$430,000 and \$530,000 in revenue a year. Italy is now the only European country with free national art museums.

The London *Times* said: "The advisability of such a step has been urged upon the Government for some time past. The pleas fell into two main categories. On the one hand there were considerations of a primarily artistic and scientific character, such as were advanced by Signor Ugo Ojetti, formerly editor of the *Corriere della Sera*, and by other people who desired that the knowledge of Italy's countless art treasures should be diffused more widely, and who regarded their possession by Italy as involving a trust held for the benefit of all mankind.

"On the other hand there were the more purely commercial considerations and the representations made by bodies such as the Federazione Alberghe Turismo. In a memorial presented by this association to the Duce a list was given of 28 principal museums and galleries in the five great cities of Rome, Milan, Florence, Naples and Venice, and a comparison was made between the charges obtaining in 1926 and 1928. It appeared from it that in 1926 anybody visiting

all these 28 institutions could do so at a total cost of 98 lire. In 1928 the entrance fees had been increased to 241 lire.

"There is little reason to doubt that, for a country like Italy, which is seeking to develop its tourist traffic, the decision of the Duce is thoroughly sound, and that what the Government may lose on the swings it will more than make up on the roundabouts. Many instances have occurred where agencies which organize large tours at an inclusive price have curtailed the stay of their clients in Italy rather than pay the considerable fees. It will be interesting to see whether the Vatican now follows the example set it by the Italian State."

"Helen Dryden, Portraitist"

Sooner or later almost every popular artist yields to the call of portrait painting. Now it is Helen Dryden, the famous illustrator and maker of brilliant cover designs, who wishes to round out her career by doing portraits. The *Detroit News* says:

"Like the rest of them, Helen Dryden shrugs her shoulders at the things that her public want her to do and insists on being serious. For Miss Dryden has announced her intention of painting a new kind of portrait—the portrait impression. This, one supposes, is a kind of soul interpretation. In any event, it is the latest ambition of the highest-paid woman artist in America, whose name for a dozen years has largely been associated with decorative magazine covers, and has also mastered fashion designs, stage costumes, modernistic furniture, textile, motor fittings and illustrated advertising."

A New Society

The New England Society of Contemporary Art has just been formed in the beautiful North Shore town of Magnolia, Mass. According to Albert Franz Cochrane of the *Boston Transcript*, the new organization seems to be unusually blessed at birth, being backed by persons of means interested in contemporary art as represented by a certain group of younger artists. Its board of governors is composed of Charles Pepper, Carl Cutler, Charles Hopkinson, Walter Kilham, Samuel Biggin, and Herbert H. Patrick, while prominent among its backers are John T. Spaulding, Frederic Clay Bartlett, Theophile Schneider and Andrew Fuller.

The association has just held its first show. Represented in it are Jane Houston, N. H. Redmond, E. E. Sanborn, Tod Lindemuth, Oliver Chaffee, Harley Perkins, Marion Monks Chase, Frank Carson, Charles Connick, Gordon Cutler, and Henryk Twardzyk, besides Messrs. Kilham, Bartlett, Pepper, Biggin and Hopkinson.

W. B. Tuthill, Architect, Dead

William Burnet Tuthill, well known architect, who designed Carnegie Hall, is dead in his 74th year. Mr. Tuthill studied architecture in the atelier of Richard M. Hunt and was one of the founders of the Architectural League. Some important buildings of his design are the New York Postgraduate Hospital, the New York Hospital and College for Women and the Columbia Yacht Club.

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A Pioneer Idea

Harold Francis James, director of the Fort Wayne Art Museum and School, wants his city to be first in the country to conduct a free public circulating gallery of art. He wants either the city or individuals to provide \$1,000 whereby the museum may purchase and frame 200 color reproductions of masterpieces, approximately 16 by 20 inches in size, which will be placed at the disposal of the people on a plan similar to that of the circulating library. Residents will be allowed to take one at a time, hang them in their homes, then exchange them for others. In this way, art appreciation will be truly cultivated, he believes.

It is more than likely that Mr. James will have his way. Fort Wayne is one of those

places where promotion of art is in the air. It had an "art week" last year, backed by the Chamber of Commerce, and there is a Business Men's Art Club. In furtherance of his plan, Mr. James wrote two articles which were given first page position in the *News-Sentinel*, and he marshalled both facts and sentiment.

He quoted Sir Joshua Reynolds, who said that a picture was a great thought, and that a room hung with pictures was a room hung with thoughts. And he cited the way in which reproductions of paintings are being used to cultivate taste in the schools of the country.

Mr. James related an incident that happened in an Indiana school, which he said gave him the idea for the circulating gallery of reproductions. The principal had the problem of a refractory boy, who was sent to him nearly every day by his teacher for punishment. Each time, before the actual punishment, the lad was made to sit for a while in the principal's little waiting room, where he could be heard preparing his soul and body for the ordeal. It was rather hardening, rather demoralizing for both boy and principal!

"Now it happened that a picture arrived, perhaps to cover a soiled spot upon the wall of this waiting room," wrote Mr. James. "After it was hung, along came a shuffling step in the hall, into the outer office, and then—silence. Protracted silence; no sound of hard breathing nor of subtle preparations; the principal frowned, and tip-toed to the open inner door. He noticed the boy, whose back was toward him, gazing raptly at the picture upon the wall. Suddenly a low mumbling sound resolved itself into broken sentences as the boy whispered his comments. The principal was a wise fellow, and slipped noiselessly back to his

desk. He looked out of his window, past the houses across the way, by the trees in the park and—perhaps the same vision came to him as had come to the boy.

"Perhaps he swallowed a bit—perhaps he would not have to use the rattan again! After half an hour, he briskly arose, went to the partition and said: 'Well, Johnny, you better go back now!'

"The next day, and the next, the same performance was repeated, but with this difference: the teacher said that the boy really did nothing seriously out of the way, just sort of shuffled and made just enough of a disturbance as to necessitate his being sent out of the room. But in the principal's room there was no shuffling, no disturbance—just a low murmuring. And always, after about a half an hour, the principal said: 'Well, Johnny, you better go back now!'

"The picture was 'Sir Galahad the Deliverer,' by Edwin A. Abbey, and as the story books have it, the reformation was complete. Progressive superintendents and principals are so convinced of this fact that they are doing all in their power to place before the children, in the halls and in the schoolrooms, reproductions of great masterpieces, especially those which tend to inspire the young and imbue them with lofty ideals."

Show Objects from Mesopotamia

During September the Toledo Museum of Art is exhibiting a collection of objects taken from the excavations at the ancient city of Seleucia in Mesopotamia (now called Irak), in the famous valley of the Tigris and Euphrates rivers, home of Abraham and Nebuchadnezzar. These excavations are being carried on by the Toledo Museum and the University of Michigan.

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In the Realm of Decoration and the Antique

Boston Hangs Its Splendid Gothic Tapestry from Knole House



Gothic Tapestry Representing Scenes from the Passion, Purchased by Boston Museum from Lord Sackville.

Reproduced above is the magnificent Gothic Tapestry which was purchased for the Museum of Fine Arts, Boston, by Robert Treat Paine, 2nd., from Lord Sackville of Knole House, through Spink & Son, as told in the last issue of *THE ART DIGEST*. It measures 29 feet by 13 feet and is said to be the best preserved Gothic tapestry in existence.

Six scenes from the Passion are represented in it, showing the trials and sufferings of Christ at the hands of Pilate and the populace on the day of Crucifixion. More

than 50 heads and figures are contained in the closely knit composition. The tapestry was given to the Sackville family by Archbishop Warham, who crowned Henry VIII and joined the monarch to Catherine of Arragon.

Immediately after the purchase was concluded the tapestry was removed from the walls of the ancient baronial residence, where it had hung for more than 400 years and was sent to the Boston Museum. The north wall of the museum's tapestry gallery was prepared for its exhibition in September.

tine nuns for 270 and it was Crown property for 100 years.

Mr. Senior bought it because of his interest in old buildings. He now finds that Mrs. Senior prefers city life to the abbey's quiet atmosphere of antiquity. Whoever buys it will not be allowed to carry it away. England has had enough of that.

Quebec Handicraft Display

At the new Manoir Richelieu, Murray Bay, Canada, the most complete display of Quebec handicraft work yet undertaken by the provincial Department of Agriculture was held. Six looms were in operation, and many workers were seen doing the preliminary work of combing, spinning and dyeing.

THE ART DIGEST's New York office will gladly assist readers in locating any desired antique object, or in solving their problems of decoration.

England's Oldest Residence

American millionaires will prick up their ears when they hear that Minster Abbey, the oldest residence in England, is offered for sale by its present owner, Charles Senior, who purchased it from the Marchioness of

Conyngham about a year ago. The abbey is situated on the Isle of Thanet and was built in 740. During the nearly 1200 years of its existence the building has never been unoccupied. It was in the Conyngham family for 300 years and before that the Benedictine monks had used it for 500, the Benedic-

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Antiques

Lust for Prices

Charles Messer Stow in commenting in *The Antiquarian* on the astonishing prices at the Reifsnnyder sale, with an American-made highboy selling for \$44,000, wrote under the title, "The Lust for High Prices":

"American furniture brings more, proportionately, than English in this country. A lowboy of English make may be sold for \$500, while one of exactly similar lines, but made here, may bring \$2,500. A block-front desk made in England may sell for \$750 or \$800, but one made in America may bring upwards of \$2,000. So with mahogany furniture of the Sheraton style. A pedestal table of English manufacture might be sold for as low as \$200, but let a dealer convince a customer that it is a Duncan Phyfe, and see the price soar.

"And yet American furniture brings high prices chiefly because people want to pay them. *The Antiquarian* has heard of numerous instances where a customer has refused to purchase, not because the price was too high, but because it was too low. There seems to be a certain glamour about high prices, and as long as purchasers accept and in a sense demand them, they will continue."

Romance of a Spinnet

At the 16th biennial session of the National Federation of Music Clubs in Boston, Miss Lois Von Haupt, concert pianiste, played Colonial music on a spinnet. The story of this spinnet and how she acquired it, as told by the *Christian Science Monitor*, presents one of those rare romances that thrill collectors of antiques.

Miss Von Haupt had searched a long time for a spinnet, and after following many false leads, at last found one in an old barn in a southern state. And such a sorry looking spinnet! Three coats of crude paint obscured everything, even the maker's name. But the musician's father is an expert cabinetmaker, and it wasn't long until he revealed the beautiful natural mahogany, which in years gone by had been weathered to a lovely dusky color. Then came out the date, 1779, and "Astor & Norwood, London."

Restoration of the action revealed it to be of the most delicate workmanship. There may be rarer antiques, but none that could please a pianist more. And when there comes from it the music that Mozart wrote for the spinnet, one wonders how anyone can dare play his compositions on a concert grande.

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Brooklyn Gets 1876 Window by F. S. Lamb



"Religion Enthroned." Window designed by Frederick Stymetz Lamb.

Irving T. Bush has presented the Brooklyn Museum with a large stained glass window called "Religion Enthroned," as a memorial to his mother and father. It is now installed in the central window on the south wall of the Rotunda, on the third floor. The subject is represented by the seated figure supported on either side by angels symbolizing the "Church Militant" and the "Church Triumphant."

This window was designed by the late Frederick Stymetz Lamb and is a typical example of the American school of stained glass. It was one of the four works of the kind shown by the United States at the 1876 Exposition in Paris. Both Mr. Lamb and the Lamb Studios received a gold medal for the window. It was at this time that John La Farge, with whom Mr. Lamb worked, received his ribbon as Chevalier d'Honneur.

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Among the Print Makers, Old and Modern

Advice to Etchers

Artists are at the threshold of the exhibition season, and so *THE ART DIGEST* can do no better than fill this page with extracts from Bertha E. Jacques' little book, "Useful Information for Etchers." The brochure, she says, is "the accumulated wrath of 18 years of toil by an over-worked secretary with careless etchers." She refers to the Chicago Society of Etchers, of which she has long been secretary.

"Since the custom, not always prevalent, has been established for an etcher to sign his name to the work he approves, unsigned prints by living etchers are not accepted for exhibition, nor are they saleable. A signed etching, like a check, is legally and artistically guaranteed by its maker. Hence the first act should be to sign a completed proof. . . .

"There is no rule by which an etcher can be compelled to write his name so it may be read, but it would be to his advantage if he would do so. Everyone who has read his own handwriting for years fondly believes it is readable to others, but there are few signatures in an exhibition that can be deciphered without a catalogue. Here is a characteristic remark, made more than once: 'It is incomprehensible why an artist who draws so skillfully, even the most delicate features of the face, cannot fashion simple letters so persons of intelligence can read them'

"The next most important adjunct of an etching is its title. No print can be referred to, acknowledged, listed, catalogued or reported, if sold without a name, and every worthy print is as much entitled to a name as a human being. It is a poverty stricken imagination that must resort to numbers by which to designate a work of art which definitely portrays a subject.

"Long titles are the bane of catalogists, and every one else. Avoid the obvious. What every one can see is not necessary to tell, like 'The Head of a Man' or 'A Street Scene.' If a name does not quickly suggest itself, it will do so usually under the following interrogations: What is it, where is it, when, who or why?

"There is no other one thing that causes so much labor, time, trouble and irritation as the omission of titles on etchings. It should be the business of each etcher to sign, title and price his own print. There are no words strong enough to express the feelings of the secretary after many years of unnecessary work, extra letter writing,

needless looking up of catalogues and files, and lead pencil points worn down by writing titles on prints that arrive without them. Always write title and price on paper of the print itself. . . .

"Until etchers pass the experimental stage, it is just as well not to promise duplicates that do not duplicate. It is natural that any artist should select the best print to send to an exhibition, but it is not fair to a second purchaser, and no credit to the artist, who sends a print unlike the one on the wall, which stands as a sample.

"The first thing purchasers do when duplicates are delivered during an exhibition is to compare the print with the one on the wall. If the second copy is not as good as the first, the buyer is justified in rejecting it. This lack of uniformity causes more trouble than any other one thing during an exhibition. . . .

"As connoisseurs have found by the prints that have come down to us from the time of Rembrandt, there is nothing as satisfactory or as lasting as the best quality of good black ink. . . . Assuming that an etching is worth printing at all, it should have the best quality of paper procurable. Avoid cheap papers unless you prefer to give your print a temporary and ephemeral character. The best linen rag papers are none too good. . . .

"An etching may be on fine paper, good ink, and well printed, but if it has not been properly dried, and has wrinkled surfaces that cast shadows where shadows do not exist, it is not fit to deliver to a purchaser any more than a starched garment that has not been ironed. The best method of drying prints is by stretching. This may be done by tacking the wet print to a stiff background, or the writer prefers gummed paper tape an inch wide by which the edges are pasted to a stiff board, allowed to dry and then trimmed. Prints dried in this way keep the lines of ink clear, free from fibres of blotters and unflattened by pressure, nor do they curl and get out of shape. . . .

"Dealers in fine prints have taught purchasers to expect them presented in clean, well made mats, with backs as well as fronts. An etching, five by seven inches, more or less, looks impressive and important on the wall in a fourteen by eighteen-inch mat. When the same subject arrives unmatted, with an inch margin—and that not clean—persons not familiar with prints when they are undressed are apt to suspect a confidence game and frequently declare it is a smaller plate. To save the sale, the secretary must either mat the print herself—and

does, or, with extra labor and expense, have it done. . . .

"While the plate itself, by its wearing qualities, may determine how many proofs should be taken, many etchers decide what the edition will be and announce it, thus assuring the purchaser how many prints of the plate will be extant. The fastidious collector, who places undue value upon it, not only insists on a limited and stated edition, but his purchase must be numbered, thus supposedly guaranteeing just which print in the series he owns. This is expressed by a fraction near the plate line showing number and edition, written thus: 4/50.

"In exhibitions it is growing increasingly difficult to convince purchasers that a fine etching which omits this information is still worth having.

"In several years of exhibitions, the divisions of subjects have been as follows: The largest proportion are architectural, buildings and streets. Landscapes are next, but have not been of notable quality. Interiors few. Figures, single or in composition, are fewest of all. No undraped figures have been deemed worthy of exhibition by our juries, not because of the subject, but because they have not been skillfully done. Animal life is finding more and more representation, principally dogs, which always find buyers. There are requests for cats, of which no etchings have been submitted. Wild fowls and birds, hunting and fishing scenes never go without appreciation and buyers, and they are generally well represented. Marines are few. Ships find a limited interest. Portraiture is a field in which the mediums of etching and drypoint are particularly adaptable. Almost daily inquiries are made during an exhibition as to the price of an etched portrait, mostly of children. This is a field that offers definite and remunerative returns.

"There are three classes of buyers, of which those who buy for the subject compose by far the largest number. The next group in size is that of the connoisseur who has studied fine prints and is influenced in selection by the excellence of the technique. The third is the collector who is specializing in the work of one or more etchers and only works by these artists have any interest for him. There are other specialists in subjects. One visitor asked, without making the rounds of the room, 'Have you any etchings of bridges?' and that was all he wished to see."

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In the Realm of Rare Books and Manuscripts

Sir Thomas More

A remarkable loan exhibition of personal, historic and literary relics of Sir Thomas More, Lord Chancellor during the reign of Henry VIII, who was beheaded in 1535 for his defense of the Catholic faith, was held in a convent erected on the site of the house from which the martyr was taken to the Tower. Articles of historic interest associated with Henry VIII, Cardinal Morton, Archbishop Warham, Erasmus, Wolsey, Peter Giles, Thomas Cromwell, Tunstall and Holbein—contemporaries of the period—were also shown. It was held under the leadership of Lady Lovat and Father Henry Brown.

The London *Sunday Times* said: "The King has favored the exhibition with the loan of two original sketches of More and his daughter, Margaret Roper, by Holbein. These sketches, which have been brought from Windsor Castle, were made by the artist for the purpose of a painting of the More family.

"A solid gold medallion, presented to More by Henry VIII, has come from Stoneyhurst College. It was bequeathed to the College by the last male descendant of the recipient, Father Thomas More, S.J., who was attached to the college at the time of his death.

"More's official seal as Under-Secretary of State is also on view, together with his golden pole, crucifix, and a reliquary which is said to have contained a tooth of the martyr.

"The original hair shirt worn by More as an instrument of penance is one of the most interesting of the exhibits. This shirt was sent by special messenger to his daughter, Margaret, on the day of her father's execution, and has been handed down by female descendants of the More family.

"First editions of practically all More's works in the original Latin have also been loaned, together with the English translations of all his works published by the author's nephew, Rastall, in 1557. There are also several original manuscripts concerning More's life, and a manuscript of one of his works entitled 'How to Receive the Body of the Lord Spiritually and Virtually'."

From Washington's Library

Sixteen books, which once formed part of the ancestral libraries of the Washington, Lewis, Lee and Fitzhugh families, have been discovered in the home of Mrs. Catherine Lewis Knox-Gore, a descendant of Betty Washington. Included in the lot is "The

Duties of Man," inscribed with the names of Colonel Augustine Washington, father of George Washington, and of Colonel Thomas Lee, founder of Stratford Hall.

The New York *Times* has this to say: "The Duties of Man," from which the title page is missing, the torn pages being carefully sewn together with thread yellow with age, is explicit also as to the duties of women, chief among which in the eyes of the author appear to have been her total abstinence from the use of 'paints and powders.' On the margins of several pages are written the still clearly legible names of Nancy Washington and others of the families of Washington and Lee, proving that the book was at least read by the ladies of the period, whether or not they heeded its admonitions."

Other books in the "find" are: "The Works of Virgil," translated by the Earl of Lauderdale and bearing the signature of George Lewis, who was an aide to Washington; the works of Henry Fielding, dated 1793; "an abridgement of the History of England from the Invasion of Julius Caesar to the Death of George Second," by Doctor Johnson, and a book on ethical principles dated 1629.

Newton's Library

The library of Sir Isaac Newton is now in the hands of a well-known London auctioneer for sale. British men of science and letters are concerned about its ultimate fate. Will it cross the Atlantic as have so many of England's literary treasures in recent years or will it be saved for the Royal Society's library? A determined effort is now being made to raise funds to keep the collection in England. It is estimated that the books will bring not less than \$100,000.

"The discovery of the existence of Newton's library was a romance," says the London *Sunday Times*. "It arose from a sale of furniture in a small country town, which included about thirty lots of books. Some of these were described 'with the autograph of Isaac Newton,' and when they came into the hands of an expert, who bought them at the sale, he immediately found that they must have formed part of Newton's library. Later he acquired other volumes of the famous library, all of which are now offered for sale.

"The collection contains 858 volumes, nearly all in contemporary calf binding, and, with a few exceptions, in excellent preservation."

Rutgers Gets a Relic

The Rutgers University library has been given a letter written in 1778 on the battlefield of Monmouth by Colonel John Taylor, a tutor at Rutgers from 1777 to 1791, to Colonel John Neilson of New Brunswick. It is the gift of Mr. and Mrs. Frederick W. Parker of Newark. The letter tells of Washington's personal command, of the British retreat and of the American loss.

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Morgan's Gesture

It is now disclosed that J. P. Morgan was the anonymous benefactor who saved the famous Luttrell Psalter for England. Mr. Morgan gave the British Museum authorities a commission to buy the magnificent XIVth century illuminated manuscript and it was accordingly withdrawn from Sotheby's auction and sold directly to the museum by Mrs. Noyes at the agreed price of \$157,500. The money was advanced, interest free, by Mr. Morgan and the museum is given a year to raise the sum.

The Bedford Book of the Hours may also become the property of the British Museum through the assistance of Mr. Morgan. It was bought for him by Quaritch at the same sale and is now offered to the nation at not more than the purchase price of \$165,000, if this sum can be raised within a year.

Rare Americana

The James B. Ford library of the Museum of the American Indian, Heye Foundation, in New York City, has acquired two rare and valuable books—a primer for Mohawk children and a Montagnais Prayer Book. They are the gift of Mrs. James B. Clemens.

The Montagnais Prayer Book is a small quarto in original calf binding, printed in 1767. It was translated into the Indian by the Rev. Jean Baptiste de la Brosse, last Jesuit missionary on the Saguenay river, and was used in the Indian settlements along the Saguenay and lower St. Lawrence.

The Mohawk primer was printed in 1781 in Montreal and is one of four known volumes in existence. The author was Daniel Claus, former Iroquois leader in the French and Indian and the Revolutionary wars. It consists of an alphabet, words of from one to twelve syllables, two catechisms, questions, prayers, a list of the books of the Bible and the Mohawk numerals—all this in 97 pages.

Vollbehr's Treasures

Dr. Otto H. F. Vollbehr of Berlin exhibited part of his collection of rare editions of volumes printed during the 50 years following the invention of the printing press in 1440 at the Free Library of East Hampton, L. I. Included in the exhibition were a first edition of Julius Caesar's "Commentaries," under the signature of Philipp Melanconthon, German reformer of the Reformation era; extremely rare first editions of Livy's Histories and Boccaccio's "Decameron"; and a "Catholicon," printed by Gutenberg himself. None of the books were dated later than 1500.

Rare Tibetan Volumes

The Roerich Museum is to have the rare and interesting objects brought back from China, Tibet and Mongolia by the Roerich American expedition. This includes a large number of books in the Chinese, Mongolian and Tibetan languages. The feature is the "Kanjur Tanjur," a collection of 333 volumes, on parchment, a compilation of the teachings of Buddha, written in Tibetan.

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The News and Opinion of Books on Art

Sculpture

Representative works by a number of the leaders in America's recognized and salable school of sculpture are attractively pictured in "Famous Small Bronzes" (Gorman Company, New York). The subjects chosen cover a wide range and collectively form an index to this favored group of small bronzes. Concentration on essentials and simple treatment characterize many of the pieces. They also show a remarkable precision of casting workmanship.

A few of the better known sculptors represented are Chester Beach, Harriet W. Frishmuth, R. Tait McKenzie, Philip Sears, Allan Clark, Bonnie MacLeary and Mahonri Young. The new vogue of garden sculpture, which has encouraged the artists to make larger models for outdoor settings, is surveyed, and there are included a number of decorative pieces designed particularly for the table, window embrasure and mantel or for use as flower holders. Quoting from the introduction:

"In our homes it is quite natural that we surround ourselves with objects which in one way or another satisfy us. Among the main forms of artistic expression none lends itself more readily to varied decorative uses than does sculpture. Of particular interest from this standpoint is the splendid small sculpture in bronze created during recent years by American artists.

"This contemporary art in so many respects is found much more satisfying to present day tastes than that which was thought acceptable in the productions of the latter part of the last century. Happiness has certainly been the inspiration for much of it, for in these delightful subjects are



"Forever Young," by Allan Clark. Pictured in "Famous Small Bronzes."

reflected grace, beauty, pleasure, joy. In all of it there is a characteristic simplicity of composition which bespeaks the sincerity with which these sculptors have labored."

A Volume on Czech Art

"Modern and Contemporary Czech Art" has been published by Antonin Matejcek and Zdenek Wirth (George Routledge & Sons, London). The New York Tribune reviewer said: "It is a curious art, that of the Czechs, an art without antecedents or refining tradition, an art compounded of many extraneous styles, the French predominating. In painting, with the exception

Rubens

Anthony Bertram has written a new book on Rubens, "The Life of Sir Peter Paul Rubens" (Doubleday, Doran & Co., New York, \$3.00.) "Mr. Bertram," says the New York Times, "does not make any addition to the already known facts of the life and career of the famous Fleming, believing, indeed, that it is most unlikely that any additional facts of importance will ever be discovered because of the large, detailed and comprehensive amount of matter contained in the two sources from which he has drawn most of his material, the two-volume 'Life of Rubens' by Max Rooses and the six folio volumes of the 'Codex Diplomaticus Rubenianus.' But the former being out of print in English, and the latter, of which the first volume appeared forty-two and the last twenty years ago, being inaccessible to any but the most purposeful student of Rubens's life, it seemed to him there was need for a popular, straightforward account of the great artist that would deal with him as a personality rather than as a painter."

of Jan Preissler, an artist of considerable originality, we see the mannerisms of a long line of Frenchmen from David to Matisse grafted upon homely sentiments or turned into baroque illustration. The sculpture has a more indigenous flavor, and the architecture, when it avoids classic ideals, has a decorative richness that is refreshing to eyes accustomed to the barrenness of the skyscraper."

A Modernist Book

In "Picasso and the French Tradition" (E. Weyhe, New York), Wilhelm Uhde, for many years an exponent of the modern movement, discusses not only the outward expressions of this art, but the inner sources from which it springs. Half the book treats of the two great artistic movements in Europe. First, there is considered the classic French tradition and impressionist art, concerned on the one hand with "the love of the object itself" and on the other with "the love of the appearance of the object, of things and their happy arrangement on a surface"; and next the Germanic, Gothic, Baroque and Romantic art forms, which turn "from the banal reality to the eternal ideal, the essence of things," of which Picasso is put forth as the great representative.

The remainder of the book consists of a list of modern European painters with brief discussions of their work.

A Book on Peter DeWint

Peter DeWint is the subject of the fifth book of the series on famous water-color painters which is being published by William Edwin Rudge, 475 5th Ave., New York. The major portion of the small volume is given over to eight color prints. The introduction is by Martin Hardie and presents a vital portrait of this artist and a succinct description of his art.

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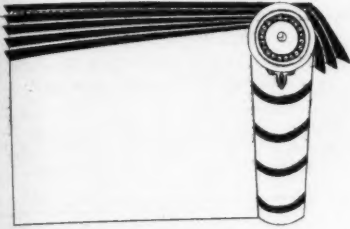
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A Review of the Field in Art Education

From Old to New



Very little escapes the American art student in his research into design. For instance, there is the case of Rosa Miles, a student at the Traphagen School of Fashion, who went back 4,900 years for a prize winning idea. Miss Miles took the first prize of \$50 and a silver medal offered by *Handbag Modes* for the best design in a contest sponsored by the handbag manufacturers of

At left: Evening bag by Rosa Miles. At right: Egyptian rush skirt of 3,000 B. C.

the United States. The second prize went to Charlotte Fenyvesi, another of Miss Traphagen's pupils.

While studying Egyptian ornamentation, Miss Miles found the inspiration for her bag in the rush skirt of a gentleman of 3,000 B. C. Research reveals that Egyptian women carried fly-swatters instead of handbags and that the fashionable man of the hour wore skirts shorter than those of the modern woman. In those days of masculine freedom none but the barbarians wore trousers.

In spite of its ancient source, Miss Miles' handbag is decidedly "modern" in feeling. The design calls for a cylindrical compartment for madame's compact and cigarettes. The whole is closed for safety with a zip. Egg shell is chosen for the background and silver or gold for trimming.



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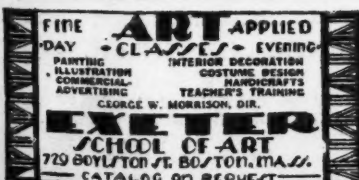
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Shapley for Chicago



Prof. John Shapley.

Prof. John Shapley, head of the Department of Art at New York University, has been appointed Professor and Chairman of the Department of Art at the University of Chicago. He will take over the position left vacant since the death of Prof. Walter Sargent in September, 1928. The department he will direct now has eight faculty members and during the past academic year enrolled 400 graduate and undergraduate students in its courses.

Prof. Shapley is regarded as one of the most eminent scholars in the field of art in the country and is president of the College Art Association, editor of *Parnassus* and the *Art Bulletin*, periodicals published by the association, associate editor of the *Journal of Archaeology* and advisory editor of *Art Studies*. He is especially interested in mediaeval art and in 1918 translated "Form Problems of the Gothic." The editorial offices of *Parnassus* and the *Art Bulletin* will be moved to the University of Chicago.

Designs Reception Room

A reception room for Ned Weyburn's new stage dancing school in Chicago has been designed by Edmond Philo Kellogg, head of the interior decoration department of the Chicago Academy of Fine Arts.

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R. Lerondelle, 76 Rue Blanche, Paris.
Chas. Potier, 14 Rue Gaillon, Paris.

PHOTOGRAPHERS
Carl Klein, 9 E. 59th St., N. Y.

PRINTS
Art Extension Press, Westport, Conn.
E. B. Courvoisier Co., 474 Post St., San Francisco, Cal.
Gordon Dunthorne, 1726 Connecticut Av., Washington.
Fine Art Society, 148 New Bond St., London.
Findlay Galleries, 1225 Baltimore St., Kansas City.
J. J. Gillespie Co., 639 Liberty Av., Pittsburgh.
Marcel Gutot, 4 Rue Volney, Paris.
Richard Owen, 15 Quai Voltaire, Paris.
Purell Galleries, Baltimore.
Marcel Ulrich's Print Shops, Minneapolis and St. Paul.
University Prints, Newton, Mass.

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James F. Drake, 14 W. 40th St., N. Y. C.
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Chev. Prof. Pasquale Farina, 1350 So. 51st St., Phila., Pa.
M. J. Rougeron, 101 Park Av., N. Y.

SCHOOLS OF ART
Abbott School of Fine and Com. Art., 1624 H St., NW., Washington.
Alexander Archipenko, 16 W. 61st St.
American Academy of Art, Dept. A. D., 1125 Kimball Bldg., Chicago, Ill.
X. J. Barile, 7 W. 14th St., N. Y.
Boston Museum School, Fenway Rd., Boston, Mass.
Calif. School of Arts and Crafts, Oakland.
Calif. School of Fine Arts, Chestnut and Jones, San Francisco.
Scott Corbee School, 126 Mass. Av., Boston.
Chappell School of Art, 1300 Logan St., Denver.
Chester Springs School, Chester Springs, Pa.
Commercial Illustration Studios, Suite 409, Brentano Building, 1 West 47th St., New York.
Corcoran School of Art, Washington.
A. K. Cross, Boothbay Harbor, Me.
Adam Dabrowski Studio School of Woodcarving, 241 Fulton St., Brooklyn, N. Y.
Art School of the Detroit Society of Arts and Crafts, 59 Watson St., Detroit, Michigan.
Dallas Art Institute, Dallas, Texas.
Designers Art School, 376 Boylston St., Boston.
Vesper George School, 42 S. Botolph St., Boston.
Exeter School of Art, 729 Boylston St., Boston, Mass.
Hartford Art School, Hartford, Conn.
Kansas City Art Institute, 3500 Warwick Blvd., Kansas City, Mo.
Kihn-Ten Eyck Art School, 595 Shippin Ave., Stamford, Conn.
Layton School of Art, Milwaukee.
Martinet School of Art, 10 E. Franklin St., Baltimore.
Maryland Institute, Baltimore.
Master Institute of United Arts, 313 W. 105 St., N. Y.
Metropolitan Art School, 58 W. 57th St., N. Y.
Naum Los, 1947 Broadway, N. Y.
N. Y. School of App. Design for Women, 160 Lexington Av., N. Y.
N. Y. School of Design, 145 East 57th St.
N. Y. School of Fine & Applied Art, 239 Broadway, N. Y.
Ohio University, Athens, Ohio.
Otis Art Institute, 2401 Wilshire Blvd., Los Angeles.
Ralph M. Pearson, 10 E. 53rd St., N. Y.
Penn. Academy of the Fine Arts, Broad & Cherry, Phila., Pa.
Phila. School of Design for Women, Broad and Master, Phila.
Pratt Institute, Brooklyn.
Adam A. Sanders, 50 W. 85th St., N. Y. City.
School of the Arts, 916 Sta. Barbara St., Santa Barbara, Cal.
School of Industrial Arts, Trenton, New Jersey.
Syracuse University, Syracuse.
Traphagen School of Fashion, 1680 Broadway, N. Y.
Wilmington Academy of Art, Wilmington, Del.
Woodbury Training School in Applied Observation, 231 Perkins St., Jamaica Plain, Mass.
Worcester Art Museum School, 24 Highland St., Worcester, Mass.

Big British Show

Brussels is to hold a "retrospective exhibition of English painting" in the Modern Museum from Oct. 12 to the last of November. This is probably her way of thanking London for the fine exposition of old Flemish paintings which the British capital arranged and enjoyed season before last. A Brussels dispatch to the *Christian Science Monitor* says:

"Because continentals know so little about English art, all the main developments of the greatest periods of English painting will be shown here, particularly the masters

of the XVIIIth and the beginning of the XIXth century. Modern paintings will not be included, because the museum has not enough space for such a vast exposition.

"Starting with William Hogarth the exhibit will include such masters as Reynolds, Gainsborough, Ramsay, Hoppner, Romney, Raeburn, Lawrence Stubbs, Zoffany, in the field of portraits; and also landscapes of Richard Wilson, Gainsborough, John Crome, Constable, Turner, Cotman, Morland and others. Bonington, William Etty and Blake will also be represented by characteristic pieces.

"Etchings, drawings and water colors will

be shown in special rooms, and emphasis laid on the works of Cousins, Girtin, Downman and Rowlandson and their pupils. The Pre-Raphaelites will include typical works of D. G. Rossetti, Holman Hunt, Ford Maddox Brown, Burne-Jones and William Morris."

Discouraged

A gentleman of means, recently strolling into an art exhibition, relates J. Randolph Brown, paused before a painting which attracted both his soul and his purse, and remarked, "I can understand this picture, so, I suppose, it cannot be a good work of art."

The Great Calendar of American Exhibitions

[Herewith are included, whenever announced, all competitive exhibitions, with closing dates for the submission of pictures.]
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Montgomery, Ala.

WOMAN'S CLUB—
Sept. 1-10—Southern States Art League, B circuit exhibition.
WOMAN'S COLLEGE OF ALABAMA—
Sept. 10-Oct. 6—Southern States Art League, B circuit exhibition.

Flagstaff, Arizona

MUSEUM OF NORTHERN ARIZONA—
Sept.—Original water color sketches and drawings by Navajo and Hopi Indian children of Tuba City Indian School, under direction of H. A. Keira.

Berkeley, Cal.

BERKELEY ART MUSEUM—
Sept.—Reproductions of sand paintings; paintings, Laura Adams Armer.
Oct.—Creative photography.
CASA DE MANANA—
Sept.—Summer exhibition.

Laguna Beach, Cal.

LAGUNA BEACH ART GALLERY—
Sept.—10th Annual Anniversary Exhibition, Laguna Beach Art Association.

La Jolla, Cal.

LA JOLLA ART ASSOCIATION—
Sept.—Symbolic batiks, Miss E. Hamlin.

Los Angeles, Cal.

LOS ANGELES MUSEUM—
Sept.—Summer exhibition.
AINSLIE GALLERIES—
Sept.—American paintings.
STENDAHLL GALLERIES—
Sept.—American paintings.
CALIFORNIA ART CLUB—
Sept.—Pacific Coast painters and sculptors.

Pasadena, Cal.

PASADENA ART INSTITUTE—
Sept.—Pasadena Society of Artists; William Wendt, William Ritschel, Joseph Kleitsch.
GRACE NICHOLSON GALLERIES—
Sept.—Oriental sculpture in wood; Japanese No masks.

San Diego, Cal.

FINE ARTS GALLERY—
Sept.—Paintings, Alfred R. Mitchell; Daumier lithographs; exhibition of ancient books and manuscripts, lent by Julius Wengenheim.

San Francisco, Cal.

CAL. PALACE OF THE LEGION OF HONOR—
To Dec. 31—Exhibition of Contemporary American Sculpture.

EAST WEST GALLERY

Sept.—American artists.
Oct.—Classical and mediaeval ivory reproductions; decorative paintings, costume design; book illustrations by Joseph Paget Fredericks.

GALERIE BEAUX ARTS

Sept.—Exhibition at new galleries, 166 Geary St.

PAUL ELDER GALLERY

Sept. 16-Oct. 5—Woodblock prints in color, William S. Rice.

S. & G. GUMP CO.

Sept.—Exhibition of paintings and prints.

BRAXTON GALLERIES (Hollywood)

Sept.—Exhibition of sculpture.

San Pedro, Cal.

BEAUVY ART GALLERY—
Sept.—Contemporary American art by Wright, Russell, King, Redmond, Gerrity, Benton, Brigante, Maurer, de Kruif, Dickerson and Yarrow.

BRANCH LIBRARY

Sept.—Paintings from collections of Coe Martin, Harry C. Lott and Charles J. Rider; water colors, Nicholas Brigante.

Denver, Col.

DENVER ART MUSEUM—
Sept.—Oriental art.
Oct.—XVIIth century Dutch paintings.

Hartford, Conn.

WADSWORTH ATHENEUM—
Summer—Paintings, water colors and drawings from the museum's collections and loans.

Washington, D. C.

UNITED STATES NATIONAL MUSEUM—
Sept.—Permanent collections.

Honolulu, H. T.

HONOLULU ACADEMY OF ARTS—
Summer—Paintings, Jonas Lie.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—
To Oct. 13—Summer exhibition of contemporary artists and loan collections.
To Oct. 14—Paintings from the Carter H. Harrison collection.

ACKERMAN GALLERIES

Sept.—Exhibition of paintings and prints.

CARSON PIRIE SCOTT & CO.

Sept.—Contemporary American Painters; contemporary English etchers.

ROULLIER GALLERIES

Sept.—Prints of all periods.

PALETTE & CHISEL CLUB

Sept.—Oct.—Exhibition of work done at summer camp.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—
Sept.—Permanent collection.

Richmond, Ind.

ART ASSOCIATION

Sept.—Recent additions to decorative arts department; Egyptian art.

Oct.—Paintings, George Pearce Ennis.

Cedar Rapids, Ia.

THE LITTLE GALLERY—
Sept.—Paintings, Mrs. W. S. Johns.

Des Moines, Ia.

ASSOCIATION OF FINE ARTS—
Sept.—Etchings and water colors.

New Orleans, La.

ISAAC DELGADO MUSEUM—
Sept.—Paintings by Clarence Millet.

Ogunquit, Maine

THE ART CENTER

To Sept. 4—Seventh annual exhibition of paintings and etchings.

Bar Harbor, Maine

GORDON DUNTHORNE GALLERIES—
Sept.—Oct.—Water colors, F. W. Benson and John Whorf; etchings and water colors, Joseph Pennell; dry points, Cadwallader Washburn.

Portland, Maine

SWEET MEMORIAL ART MUSEUM—
To Sept. 15—Exhibition, contemporary American artists.

Baltimore, Md.

BALTIMORE MUSEUM OF ART—
Indefinite—Jacob Epstein collection of old masters; Conrad collection of prints; Fifty Prints of the Year; Eisenberg collection of Dutch, Barbizon and Impressionist paintings; Chinese ceramics from Diedrich Abbes collection.

Sept.—Print makers exhibition; prints of old Baltimore.

PURNELL GALLERIES

Sept.—Recent etchings; old and modern paintings.

MARYLAND INSTITUTE

Sept.—Work by students of the day and evening classes.

Boston, Mass.

BOSTON MUSEUM

Through Summer—Etchings, Jacques Callot; early engravings; lithographs, Daumier and Fantin-Latour; prints by Turner, Meryon, etc.; woodcuts by Leighton and Daglish.

BOSTON ART CLUB

Summer—Members' exhibition.

CAPRONI GALLERIES

Indefinite—Reproductions of classical and modern statuary.

DOLL & RICHARDS

To Oct. 1—Miscellaneous paintings and prints.

GOODSPEED'S

Sept.—Miscellaneous prints.

SOCIETY OF ARTS AND CRAFTS

To Sept. 18—Enamels by members.

Sept. 19-Oct. 2—Wood carvings, John Gregory Wiggins.

Cambridge, Mass.

FOGG ART MUSEUM

Summer—Permanent collections.

Hingham, Mass.

THE PRINT CORNER—
Sept.—Special exhibition of prints.

Worcester, Mass.

WORCESTER ART MUSEUM—
To Oct. 1—Permanent collections.

Detroit, Mich.

DETROIT INSTITUTE OF ARTS—
Summer—Prehistoric Hopi pottery; contemporary Indian paintings.

WILLIAM O'LEARY GALLERIES

Sept.—Exhibition of paintings.

GORDON GALLERIES

Sept.—Exhibition of paintings by Frank Benson. Paintings, Boudin, Diaz, Innes, Zorn, Reynolds, Dobson, Chase, Dupree, Shayer, Magge.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—
Summer—Permanent collections.

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—
Sept.—Permanent collection.

Minneapolis, Minn.

MINNEAPOLIS INSTITUTE OF ARTS—
Sept.—English and continental china.

MABEL ULRICH'S PRINT & BOOK SHOPS—
Sept.—Paintings and drawings, Diego Rivera; etchings and lithographs, Peggy Bacon; 100 etchings and wood blocks selling from \$2 to \$10.

Kansas City, Mo.

KANSAS CITY ART INSTITUTE—
Sept.—Permanent collection.

FINDLAY ART GALLERIES

Sept.—Exhibition of paintings.

ALDEN ART GALLERIES

Sept.—Etchings by old and modern masters.

St. Louis, Mo.

CITY ART MUSEUM—
Sept.—Permanent collection.

NEWHOUSE GALLERIES

Sept.—American and foreign paintings.

MAX SAFRON ART GALLERIES—
Indefinite—American and foreign paintings.

Omaha, Neb.

OMAHA ART INSTITUTE—
Sept.—Exhibition of International school work.

Atlantic City, N. J.

MUNICIPAL ART MUSEUM—
Summer—Contemporary American paintings.

Newark, N. J.

NEWARK MUSEUM—
Indefinite—Medal making; articles costing not more than 50 cents; North African exhibit; primitive African art; coins from foreign countries; modern American paintings and sculpture.

To Oct. 15—Italian old masters; sculpture and furniture from the Carl W. Hamilton collection.

Santa Fe, N. Mex.

ART MUSEUM—
Sept.—Summer exhibition of paintings.

Brooklyn, N. Y.

BROOKLYN MUSEUM

To Oct. 1—International summer exhibition of paintings, sculpture and drawings.

Buffalo, N. Y.

ALBRIGHT ART GALLERY—
Sept.—Permanent collection and loans.

New York, N. Y.

METROPOLITAN MUSEUM

Sept.—Japanese prints; modern prints from museum collection.

Oct. 14-Jan. 1—English embroideries from museum collection.

ART CENTER

Summer—Eight "Harmonized Rooms" and other modern decorations arranged by Contemporaries.

Oct. 2-31—Exhibition of Society of Scandinavian American Artists; small sculpture for house and garden.

ARTS COUNCIL (The Barbizon)

Sept.—Paintings, sculpture and crafts by American artists.

Sept. 12-Oct. 20—Original paintings and posters used by the B. M. T.

ACKERMANN'S

Sept.—English antique furniture and sporting paintings.

AINSLIE GALLERIES

Sept.—American painters; old masters.

BABCOCK GALLERIES

Oct. 1-19—Miscellaneous paintings and water colors by American artists.

Oct. 21-Nov. 2—Paintings, J. Duncan Spaeth.

BROWN-ROBERTSON CO., INC.—
Indefinite—Color prints by British and American artists; paintings.

DELPHIC STUDIOS

Sept.—Paintings and drawings, Jose Clemente Orozco and Thomas H. Benton; Lavroff collection of Byzantine and Russian Icons.

DUDENSING GALLERIES

Summer—Paintings, water colors and etchings by American academic and modern masters.

DURAND RUEL

Summer—Exhibition of French paintings.

EHRLICH GALLERIES

Sept.—Summer exhibition.

G. R. D. STUDIO

Sept. (Thursday and Friday afternoons)—Gladys R. Dick Collection of Modern Paintings.

PASCAL M. CATTERDAM GALLERY

Summer—Paintings by American artists.

GRAND CENTRAL GALLERIES

Sept.—American paintings.

GREENER ART GALLERY

Indefinite—Old and modern pictures.

HELEN HACKETT GALLERY

Sept.—Summer exhibition.

HEERAMANECK GALLERIES—
Indefinite—Asiatic works of art (sculptures, paintings, textiles, ceramics).

[Continued on next page]

Exhibition Calendar

[Continued from preceding page]

ADAM DABROWSKI WOOD SCULPTURE GALLERY—

Indefinite—Exhibition of wood sculpture.

THE GALLERY OF P. JACKSON HIGGS—

Indefinite—Old English masters.

INWOOD POTTERY STUDIO GALLERIES—

Indefinite—Exhibition of pottery.

KENNEDY & CO.—

Summer—Exhibition, work of living American print makers.

KLEINBERGER GALLERIES—

Indefinite—Old masters.

M. KNOEDLER & CO.—

Sept.—Exhibition of fine prints.

KLEEMANN-THORMAN GALLERIES—

Sept.—Etchings by American artists.

LITTLE GALLERY—

Summer—Decorative art.

MACBETH GALLERY—

Summer—Selected paintings and etchings by American artists.

MILCH GALLERIES—

Summer—Special exhibition of paintings and sculpture by American artists; foreign and American etchings; wood blocks, Gustave Baumann.

MOHR ART GALLERIES—

Summer—Summer show, American painters.

NATIONAL ARTS CLUB—

To Oct. 1—Summer exhibition by painter life members.

NEWHOUSE GALLERIES—

Sept.—Selected paintings by old masters and famous Americans.

N. Y. HISTORICAL SOCIETY—

To Sept. 30—Relics, prints, etc., relating to Jenny Lind.

PORTRAIT PAINTERS' GALLERY—

Indefinite—Portraits by 20 Americans.

RALPH M. PEARSON STUDIO—

Indefinite—Modern hand hooked rugs by American artists.

PUBLIC LIBRARY—

To Nov.—Making of an etching; recent additions to print collection.

REINHARDT GALLERIES—

Sept.—18th century English and contemporary French artists.

SALMAGUNDI CLUB—

To Oct. 15—Annual summer exhibition.

SCHULTHEIS GALLERIES—

Permanent—American and foreign artists.

JACQUES SELIGMANN & CO., INC.—

Permanent exhibition of ancient paintings, tapestries and furniture.

MARIE STERNER GALLERIES—

Sept.—Paintings and water colors by modern American and French artists.

VALENTINE GALLERIES—

To Oct. 1—Modern French art.

VAN DIEMAN GALLERIES—

Indefinite—Paintings by old masters.

WESTON GALLERIES—

Summer—Contemporary art; old masters.

WEYHE GALLERY—

Sept.—Summer exhibition.

HOWARD YOUNG GALLERIES—

Sept.—Selected group of important paintings.

Rochester, N. Y.

Summer—Contemporary American paintings; etchings by Marytha Modjeska Pattison.

Syracuse, N. Y.

SYRACUSE MUSEUM—

Sept.—Oil paintings, Henry R. Poore.

Woodstock, N. Y.

LITTLE GALLERY—

Oct.—Paintings, Henry S. Eddy.

Akron, O.

AKRON ART INSTITUTE—

Summer—Permanent collections.

Oct. 1-19—Block prints by Yleo J. Meissner.

Cincinnati, O.

CINCINNATI MUSEUM—

Sept.—Permanent collection.

Cleveland, O.

CLEVELAND MUSEUM OF ART—

Sept.—Permanent collection.

STARR CLEVELAND ART CENTER—

Sept. 1-14—Cartoonists exhibition by King's Features Syndicate.

Sept. 18-30—Fall sale of paintings, sculpture, etchings and water colors.

Oct.—Second annual show of active members.

GUENTHER'S—

Sept.—Paintings, Israels, Moran, Bogert, Corot, Murphy, Crane, Pieters, Dieterle.

Columbus, O.

GALLERY OF FINE ARTS—

Summer—Permanent collections.

Toledo, O.

TOLEDO MUSEUM OF ART—

Sept.—Collection of objects from the excavations at Seleucia, Mesopotamia.

Portland, Ore.

PORTLAND ART ASSOCIATION—

Sept. 15-30—Pacific International Salon of Photographic Art.

Oct.—Contemporary American artists.

Philadelphia, Pa.

ART CLUB OF PHILA.—

Oct. 2-15—Exhibition, Mrs. Jessie Lasky.

Jose and Alice de Creff.

Pittsburgh, Pa.

CARNEGIE INSTITUTE—

Oct. 17-Dec. 8—28th Carnegie Institute International.

Newport, R. I.

NEWPORT ART ASSOCIATION—

To Sept. 7—Old and modern masters from the Robert C. Vose galleries.

Sept. 9-30—Architectural exhibition.

Providence, R. I.

NATHANIEL M. VOSE GALLERIES—

To Sept. 30—Summer exhibition of paintings, etchings and water colors.

Memphis, Tenn.

MID-SOUTH FAIR—

Sept. 26-Oct. 10—Southern States Art League, A circuit exhibition.

Nashville, Tenn.

TENNESSEE STATE FAIR—

Sept. 6-22—Southern States Art League.

NASHVILLE MUSEUM OF ART—

Sept.—Exhibition of small soap sculpture from the Art Center of New York City.

Fort Worth, Tex.

FORT WORTH MUSEUM OF ART—

Sept.—Third annual exhibition of small sculpture in soap.

Houston, Tex.

HERZOG GALLERIES—

Sept.—Antique Sheffield; arcrafts in silver and pewter; etchings, Bernhardt Wall.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—

Summer—Permanent collections.

Oct.—Paintings, Rockwell Kent.

MILAM GALLERIES—

Sept.—Paintings, Theo, J. Morgan, Hanson Puttuff and Adrian Brewer.

Seattle, Wash.

ART INSTITUTE OF SEATTLE—

Sept.—Paintings, Morgan Padelford; sculpture, Jose and Alice Creff.

Oct.—15th annual exhibition of Northwest Artists.

SCHNEIDER ART GALLERIES—

Indefinite—American and Foreign artists.

Milwaukee, Wis.

LAYTON ART GALLERY—

To Oct. 2—Exhibition of students of Layton School of Art.

MILWAUKEE ART INSTITUTE—

Sept.—English color drawings, Rowlinson; water-color show by Wisconsin painters and sculptors; wood carvings, Carl Hallsthammar.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—

Sept.—Currier & Ives prints; antique furniture.

Oct.—Paintings by Fox River Valley artists.

Nov.—Water colors, Nile J. Behncke; etchings, Bertha Jacques.

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At Herculaneum

Many rare finds have been uncovered at the Herculaneum excavations this summer. Already these discoveries are rivaling in interest those found in the famous Street of Abundance at Pompeii. Chief interest is attached to the wooden objects which are unique in their survival. Pompeii was burned before being buried, and water filtered through the ashes to rot every piece of wood that survived the flames. Arnaldo Cortesi in a special dispatch to the New York Times described some of the discoveries.

"Herculaneum," he wrote, "being covered completely by an impermeable covering of solidified mud, rewarded the excavators' efforts with a great wealth of objects made of perishable materials. Wooden staircases, balustrades, chairs, beds, tables and household implements of various kinds have been found. In one house some dishes containing the remnants of food in a perfect state of preservation were found.

"The greatest find of all, however, was made recently. It consists of a wooden sculpture representing a girl's head. It is the first example of the Roman woodcarver's art handed down to us. Though considerably charred, the outline of the girl's head, with ringlets of hair falling about the neck, can clearly be recognized. Looked at purely as a work of art, it probably does not deserve special mention, as it does not show any special skill in its execution.

"Of great interest also is a building which, because of the arrangement of its rooms and other features, is believed to have been a hotel. On the ground floor is a large hall from which several spacious rooms open, which probably were the dining room and lounges. A wooden staircase in a good state of preservation leads to the upper floors, on which are numerous small bedrooms opening on wide passages.

"Wooden beds and chairs and other articles, such as the charred remains of curtains, were found in the bedrooms. The hotel, if such it was, contained three bathrooms. They all are in an excellent state of preservation. They had mosaic floors with designs representing dolphins swimming in the sea and double walls permitting the circulation of hot air. Another feature of this building is the unusual brilliance of the mural decorations. Whereas in most other houses of Pompeii and Herculaneum red and black predominate, the hotel flaunted all colors of the rainbow on its walls, especially large use being made of a bright shade of green."

Another Lincoln Statue

Freeport, Ill., scene of the famous debate between Abraham Lincoln and Stephen A. Douglas, has erected a bronze statue of the Great Emancipator. Leonard Crunelle, of the Taft Studios, Chicago, was the sculptor. Lincoln is shown in the earlier period of his life before he wore a beard. The statue is the gift of W. T. Rawleigh and stands in a natural setting of trees in Taylor Park.

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The advertising columns of THE ART
DIGEST have become a directory of dealers
in artists' supplies.

Art of India

Will the art of India return to its old traditions and thus finally come into its own again or will it continue to imitate the art of the West? Fyzee Rahamin, the Indian artist, discussed this question in the London *Sunday Times*. He said:

"Indian art proper is dead. It is at present misunderstood and in abeyance. Our painters are producing work without character, because they have lost touch with the essential Indian feeling and seek to copy your methods here. I think they can never get up to Western standards—especially as it is your discarded and out-of-date methods they adopt—and meantime they are losing touch with their own.

"The intention is now to found four scholarships, so that students may be sent over from India to London to be trained. In my opinion, that is wrong. I think they should learn to become good Indian artists, on Indian methods, instead of attempting the impossible and trying to become like artists of the West.

"It comes to this. We think in different ways. Nothing can surmount that simple and permanent fact."

"The story of Rahamin's own early effort to be a Western artist is a sign-post the younger men should observe," says the *Sunday Times*. "He began his art career in England and reached as high in alien methods as it is likely any Indian could reach. He was hung in the Academy and took medals in the R.A. Schools. He worked as a pupil in Sargent's studio. But, as he says, at their best his pictures could only be imitative.

"For fourteen years th's man wandered about India, experimenting and searching. It was not sufficient that, like some others, he should copy the Ajanta frescoes or the drawings in the caves of Bagh.

"He wished to know the principles behind such works and rummaged the libraries of the Continent in hope of finding them: he did find them, but not all in one place; a clue in a dictionary put him on the track first, and then a little here and a little there he accumulated principles—the oldest in the world—that had been handed down by word of mouth for some seven thousand years, and of which scraps were recorded by this and that scribe of over 3,000 years ago.

"These old, rediscovered principles, which Mr. Rahamin would like to see restored to the art schools, are philosophic as well as artistic, and insist on symbolism rather than representation.

"His own work along the altered lines has already met with success. Two paintings hang in the Tate. He is most anxious that other painters of his country should now turn to the old principles and win for themselves and India a wider world admiration and sympathy for a national art."

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An Artist's Lodge

The mid-summer number of *The Step Ladder* contains just two things, the poem on Tchaikowsky's "Andante Cantabile" which won for Beulah May the Grace Dickinson Sperling sonnet prize for 1929, and "The House of Autobiography," in which Ivan Swift, painter and craftsman, discourses conversationally on (and in) the house he built for himself at Chippewa Cove Woods, an artists' colony in Emmet county, Mich. The text purports to be what he said to "the editor" on the occasion of a visit. Many a one will wish he had been "the editor," to partake of Mr. Swift's hospitality and listen to his talk. Here are extracts:

"I am glad you came to see me, Mr. Editor, at my shop-home-church-forum in the big timber by the big lake; my house, called The Lofts—because loft-ladders lead to my bookbinder and my sleeping-quarters; my house of Jibway-Japanese architecture, I say, in my feeling and belief that the Amerindian and the Nipponese are first-cousins, and may work together without conflict, in building, and would in social relations. Their difference is climatic and economic.

"I am glad you came to see me and my shelter. You will not disturb things and remake them to square with every other house; nor try to remake me to square with some house other than this which my own taste and notion devised.

"Before you come in you will observe, or have observed, the high gables—for head-room and air-space and smoke-pocket and snow-slide and squirrel tobogganing, and grace of the tepee. (Flat roofs are flat to us natives.) And you will observe the ridge-pole extending out at both ends—for owls and gulls and eagles to perch on; and they do. And the rough fire-place chimney—all outside to save room inside, and sloping off to wide base to shed rain and brace the walls against the north-west lake-winds. (Chimneys should be masculine gender and support, not cling.) You will note the framing of the house is visible from the outside as well as inside—showing the bones and sinews joined with ligaments of mortis and tenon and pegs, to yield but not break—a practical idea; and to show pattern and appearance of stability—an æsthetic idea. (Good timbers, good joining, do not need covering and they resent it—as the inside of honest houses resents partitions, drapes, doors and cupboards—that suggest secrets, skeletons and garbages—which the ferment-fly and babbling children would tell about anyway.)

"Courage, Mr. Editor! Step in—boots and all. Navajo rugs are made to walk on, not to hang on walls or in glass cases; and the more wear the more beauty—as with man, we think. . . . The naples-yellow amphora jar says plainly it is from Italy, and the bouquet of autumn pin-cherry leaves, a Japanese decoration from our Jibway land—which Italy envies. The brass-grill lantern swung from the log girder of the gallery marks a thousand years of Moorish culture. (May it not fall upon us—all at once!) . . . The frieze above the timber shelf might be a triumphal procession of Greek heroes, but happens to be portraits of real Hopis in red chalk. (How ludicrous the banged and bobbed creatures—in their originality!)

"These tools in rack—grub-hoe, spud, maul, ax, saw and cant-hook—are implements of labor in our woods and ornaments in our parlor; the brush-scythe a symbol of Time—that cuts us if we take him not by

Connard Decorates the Dolls' House's Room



"Windsor Castle," by Philip Connard.

Did you ever hear of a room being built to house a house? That is precisely what Queen Mary has caused to be done at Windsor Castle. She thought so much of the Queen's Dolls' House when it was presented to her that she ordered a room 37 feet long and 30 feet wide to be prepared for it, and she commissioned Philip Connard, R. A., to cover the walls with a series of paintings.

The Queen has two dolls' houses. The first, in date of construction, is Titania's Palace, furnished faithfully with miniature reproductions of Italian Renaissance furniture, paintings and art objects. This has just been returned to England, as told in a recent number of *THE ART DIGEST*, after a tour of America whereby much money was raised for children's charities in America and England. The second is modern, and reproduces the life and decoration of the present era. "The Book of the Queen's Dolls' House," recently published by Methuen, tells of it and

says: "The house which is here described from attic to basement by various experts and connoisseurs . . . is the combined work of many loyal hands and heads and hearts." It is "fitted up with perfect fidelity, down to the smallest details, so as to represent as closely and minutely as possible a genuine and complete example of a domestic interior with all the household arrangements characteristic of the daily life of the present time."

But, to return to Mr. Connard. His murals, painted at the Queen's command, depict in a romantic way, often with a touch of story telling, the old royal castles of England. Two very large pictures occupy the end walls, one of Windsor Castle, the central portion of which is here reproduced; the other of Henry VIII's Hampton Court. Others represent such subjects as "Holyrood Palace," "Herne the Hunter in Windsor Forest" and "Wolsey's Tower at Hampton Court."

the snathe. The motto on the wall here bears upon this cutting: 'He who sendeth a message by a fool, cutteth off the feet and drinketh damage.' (William Morris was not such a fool when he left me the message that a house should be a barn with windows and open grate—a corner for binding-books, one for husking maize, one for rest and one for entertainment of the king.) . . .

"If the Editor is not weary of these charted notions and will remain to lunch—here is the buttery, a dish within a dish and cold water between for a gesture of ice. On the shelves between studs—covered glass jars of rice, beans, prunes and tapioca, kept in cleanliness and visible measure; old English picture-plate, gold-bordered, depicting Eaton jackets and a bloody fight even in Dickens' time; a bright vermilion box for company cutlery; a brown jug with fresh fagots of cedar, pots and pans of New Orleans blue, containing an accidental carrot and a yellow-green cucumber—which it were a pity to eat and remove from such noble service to beauty—on the serving-table. There are two boxes of coffee—but one is tallow for the boots on rain-days; and there are three caddies of tea, but one is matches in reserve—precious when the last match is gone and the candles are cold. . . .

"Here, over the 'sheep-pen' fence, the dining-table is hand-made, hand-set and limited—like the books in the bindery above us—

and hinged to the wall to save leg-building and arms-length from the server to save leg-weariness. The oranges are here because the bowl is old-blue—and the sun-glow and nasturtium are not with us in all seasons. The black-salamander tile is for the teapot—because perhaps he does not resent heat or cold. . . .

"Glad you came, Mr. Editor. The way out of the woods is marked by no signboards, or concrete walks, or oil-stations. The great hemlock is the first turn, the group of lindens against the lake, the spreading oak; then to the left toward the bluff and the moss-covered boulder; then right up the cartway of the first settlers. (Take short steps, and time enough is not too much.) You'll know the high-road by the traffic and the noise and dust of it. I go that way seldom, but I keep the trail open—for the vanishing wild-life. (Until bells are put on hunters, there must be some refuge for deer and hunted people—like editors, and odd fellows like myself.)"

A Grist Mill of Distinction

Augustus Lukeman has completed a model for a huge bas relief of Daniel Boone to be cut in Bedford stone, and which will be placed in the wall of a large grist mill now under construction on the stock farm of William F. Simms, which occupies historic ground near Paris, Ky.

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